# DESIGN IN THE HOME

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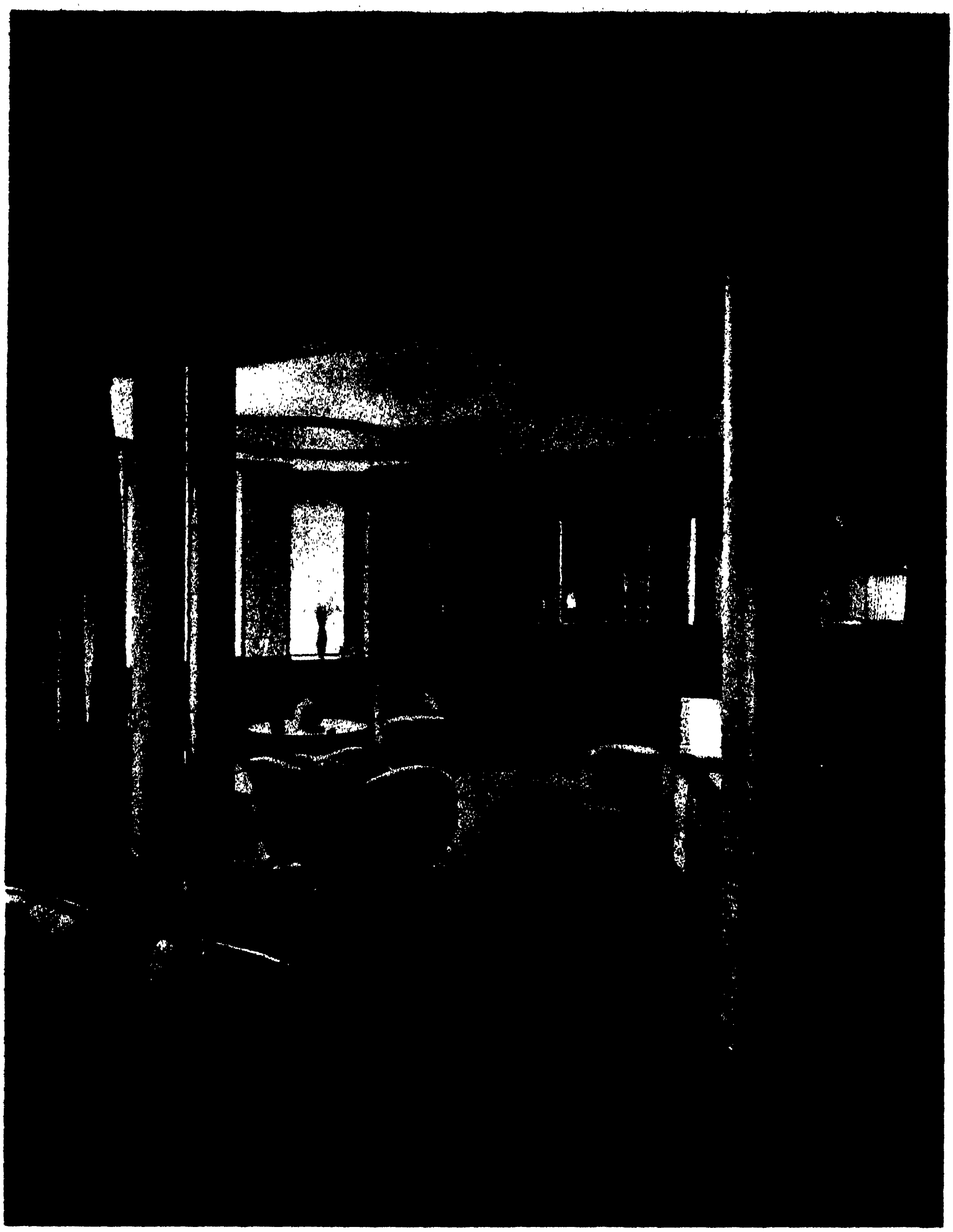

AN INTERIOR OF CONTEMPORARY DESIGN

*This living-room is in a block of flats on the heights of Hampstead. Both in its general scheme of decoration and in every detail of furniture design it is the work of one architect. The panelling is in Australian walnut, the grey carpet extends over both rooms, and the upholstery is a yellowish brown. The columns are pairs of gold and silver. In the far wall are built-in radio and gramophone sets, writing desk, and bookshelves behind sliding glass fronts. Furniture is therefore restricted to chairs and tables.*

*Architect: Raymond McGrath.*

# DESIGN IN THE HOME

EDITED BY NOEL CARRINGTON

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# PREFACE

THE title of this book is DESIGN IN THE HOME and my architect friends will probably be scandalised. What design can there be in the home if the house itself be not designed aright? I concede their claim at once. In a civilisation as it should be every man would commission his own house and the architect would plan him a home which would satisfy his needs from foundation to roof. Such things do happen even now occasionally (a few examples will be found in this book): but the majority of us have to make do with houses built by our predecessors in life, and we must adapt them as best we can to our own requirements. For such primarily is my book planned, and if a few of those who contemplate building afresh also find some information which will be of use to them, I shall be more than satisfied.

The illustrations do not represent perfection. Even if perfection were to be found and photographed, it would be out of date tomorrow. The majority have been chosen because they illustrate a problem and a solution, not necessarily the best solution, but usually one that is sincere. As a rule they also illustrate something that can be bought, because I have aimed at being of some practical assistance to readers. It is partly for the same reason that I have limited myself to examples of British workmanship, although it was often difficult to find exactly the picture I required within this limitation. Nobody will deny that both in certain crafts and in interior planning our Continental rivals have much to teach us. Nevertheless I have judged that there were good reasons for making this volume exclusively British.

I am indebted to so many friends for their kind assistance in providing material that it is not possible to make other than a general acknowledgment here. If the work of certain firms or designers seems to be represented unduly and that of others to be omitted, it is not necessarily from preference. In a photographic book one is forced to use those photographs which are available, and the excellent photographs provided by some firms and architects (quite apart from the good quality of their work) has been in their favour. A few firms have not seen fit to provide photographs at all, and I must express surprise that this elementary form of publicity is not generally understood.

Limitations of space alone have caused the omission of many articles which one would otherwise have included, cooking utensils as well as household "gadgets," and I have also borne in mind the recent issue of books in the same field. The reader should refer to them. Indeed, no one could be more alive to the tentative and incomplete nature of this book than the writer. Nevertheless he still hopes that it will be of material assistance to men and women who are building, re-decorating or engaged in some process of home-making, and even not altogether devoid of interest to the professional man.

The name of the designer or architect has been given wherever information on that score was available, but it will be understood that in some trades the exact ascription to one designer is impossible. The name of the manufacturer will also usually be found.

In conclusion I must acknowledge my debt to the Design & Industries Association, but for which body the work would never have been undertaken.

NOEL CARRINGTON

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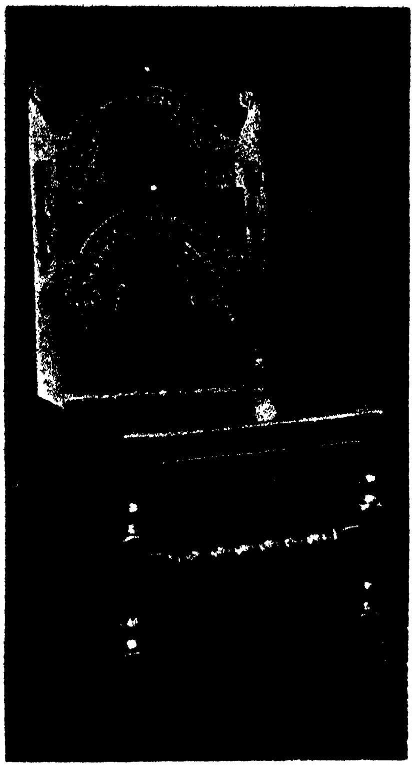


*FIG.* i. *Chair of Derbyshire type (c. 1660).*

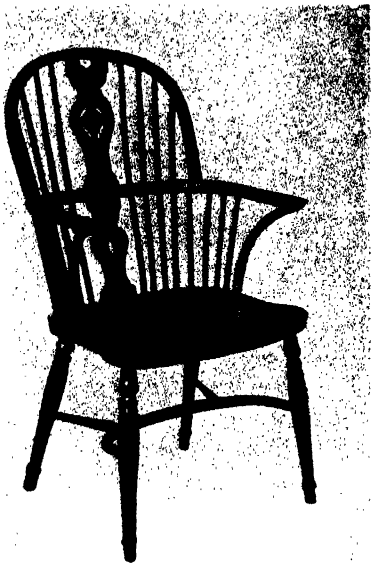
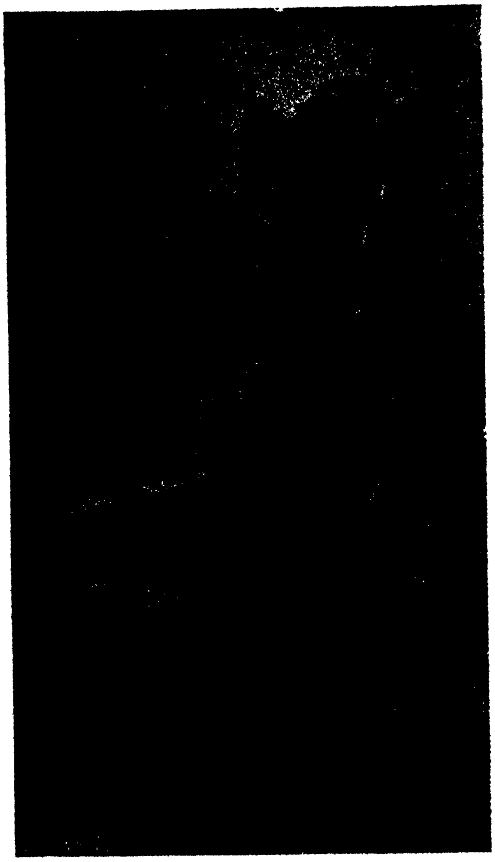


*FIG.* ii. *Yew chair of "Windsor" type, late eighteenth century.*

## THE EVOLUTION OF THE CHAIR

*Four types which illustrate the evolution of chair design. Fig.* i *is an oak chair of the seventeenth century. It shows traces of Church influence and has some of the ostentation of that period. It is heavy because it is made in oak and is a trifle clumsy into the bargain. Fig.* ii *is of a type evolved in the eighteenth century and usually built in yew, a tough and close-grained wood. For the material and the purpose it would be hard to improve on this design, which indeed is still in use today. For nicety of stress and balance it compares with a Gothic cathedral. Fig.* iii *is of the Restoration period (say 1680) and shows great virtuosity in carving. It is essentially a "decadent" type, constructionally weak and not very comfortable. If museums had not accustomed our eye to the shape, the legs would appear frog-like and ridiculous. One must remember that the people who sat in such chairs were dressed in an equally decorative style. Fig.* iv *is of the now familiar tubular steel type, illustrating how the new material leads to a revolution in construction, two legs instead of four and the complete elimination of ornament. This chair might also be said to suit the dress of the period; as someone has said, "For the tubular woman, the tubular chair"!*



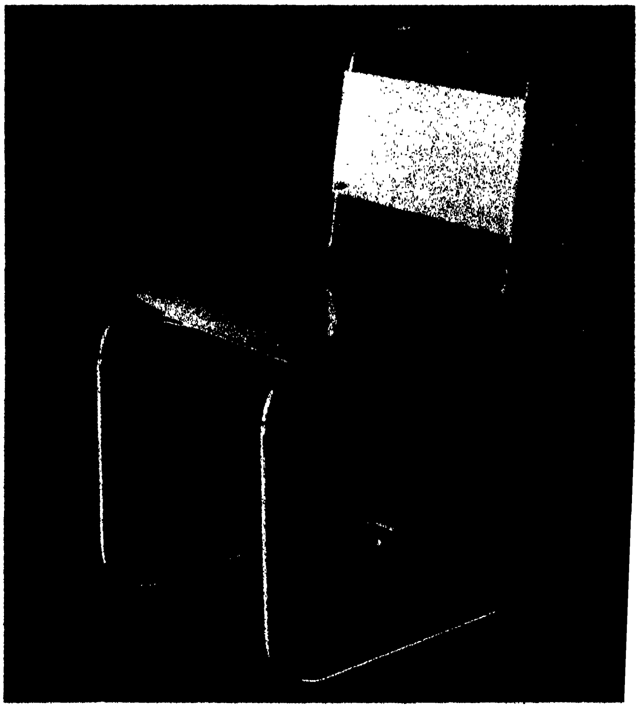


*FIG.* iv. *Chair in chromium-plated steel tube.*

# INTRODUCTION

It is customary for an author at the beginning of his book to stress the importance of the subject in hand. While I will not pretend that there are not other aspects of life of superior value, I think it may be claimed that the design of our homes, in which much of our waking life and nearly all our sleeping life are passed, deserves more consideration than it generally receives. This does not necessarily mean that we should make it a "pursuit." Have we not all suffered enough from those friends who are mad about their cars, their gardens, or their latest finds at the Caledonian Market? We should bring zest to the business of home-making: zest and intelligence, and yet endeavour not to be bores.

* * * *

There are two distinct ideas which go to inspire good design, and as they apply equally to the home as a whole as to individual objects, it is worth while being clear in our minds about them. The first is summed up in the word *fitness*, though I do not regard it as more important than the other motive, to which we will come later. A well-planned house means ease in working; economy in fuel, light, wear and tear; and comfort in terms of warmth and ventilation. H. G. Wells in his great work on *The Wealth, Work and Happiness of Mankind*, writing of woman's domestic life, says roundly that "the bulk of this work is still done under conditions and by methods which are centuries out of date." And when we take into account the materials and methods which science and industry have made available, and which are already used in other spheres, we must admit that broadly speaking the allegation is only too true. In the motor-car world the manufacturer who fails to equip each new model with the latest inventions for comfort and convenience soon finds himself outstripped by his rivals. Yet houses are built year after year. which embody little or no improvement either in general design or in detail. The fact is that we have never trained ourselves to take a critical interest in them. Perhaps we secretly feel that it is rather wonderful that we are allowed to inhabit one at all!

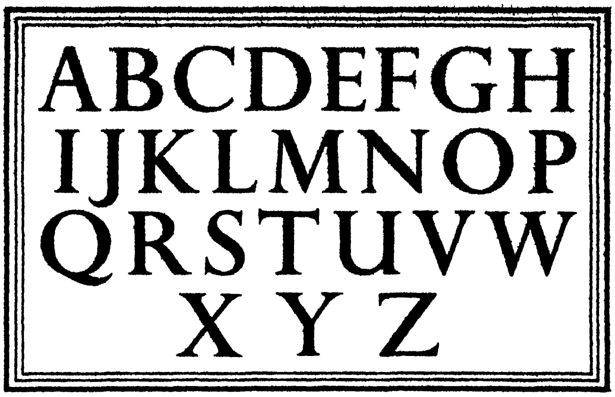
The second reason for designing our homes is harder to advance with assurance, though, as I have already inferred, it should be the more important of the two. This is a world ruled by economics (in its everyday sense), and what we gain by living in beautiful surroundings is not measurable in time, money or anything statistical. Students of industrial fatigue have calculated the reactions of workers to cheerful colours in their factories, but the measure was *output*. And it would be no exaggeration to say that our modern world regards beauty as one of those desirable things which must wait till "better times." Bertrand Russell is not alone among contemporary thinkers in ascribing much of our unhappiness to preoccupation with money-making. To this the cult of organised amusement and incessant movement provides no adequate relief. The satisfaction to be got from craftsmanship, natural if not inevitable in earlier centuries, is now denied to nearly all of us. The making of our homes could and should be a *creative act*, something above a business and something beyond a hobby.

It is not that we do not pay lip-service to appearances. *Sentiment* was never so strong an influence in architecture or furnishing. Its commercial value is fully exploited. Towns with old timbered houses draw a big excursion traffic, and villas with "Tudor features" are more saleable than a simple house with superior accommodation. What is *not* regarded is the value of good proportion between parts and that simple grace which seemed so natural to the eighteenth century. The blame, I think, must largely attach to our educational system, which utterly neglects this aspect of life, even while its history books teach us to regard with awe those very periods of the known past when Beauty pervaded the everyday things.

Nevertheless, while Beauty should be our objective, it is inevitable that one should in this volume stress the word *fitness* for a start, because in all the cross-currents of taste and fashion, here is a rock on which everyone can keep his feet. It is best to hold to that simple word, and not to translate it into Functionalism or any other. I would prefer not even to qualify it, for there are many kinds of fitness: fitness in use, fitness for pleasure, fitness for machine production and so on. Good design always grows out of fitness, and once fashion, love of decoration, or pattern-making begins to interfere with essential fitness, then we have decadence. I think in the evolution of most things we can trace what may be termed a pre-perfection and a post-perfection stage. Thus very primitive implements are clumsy for lack of ability in those who fashioned them. Later the perfect implement is evolved and for centuries may go unchanged. Later still a stage is reached when we begin to refine or decorate, perhaps simply for novelty, and perfection is marred in the process. Thus one may see today tea-pots, door-handles and the like which are not efficient because of an elaboration which interferes with utility. They are decadent. On the other hand, one commonly sees objects which are in the primitive stage, imperfect because no one has given real thought to their design. Thus the standard telephone instrument, for instance, is not ugly but it is not convenient. A further cause of bad design is preconception, or, as one might say, pre-natal influence. Thus electric fires and radio cabinets have not achieved either

*(By courtesy of the Victoria and Albert Museum)*

*FIG.* v



ABCDEFGH
IJKLMNOP
QRSTUVW
XYZ

*FIG.* vi

*Two alphabets, each by Eric Gill, which illustrate some of the differences between hand craftsmanship and machine production. Fig.* v *is an alphabet carved in stone with chisel. Here the artist permits himself refinements of style and the utmost delicacy of line. Fig.* vi *is a specimen of the "Perpetua" type designed by Eric Gill for the Lanston Monotype Corporation, each type to be cast at high speed fresh from the matrix every time it is required. The hair-lines of the serifs are therefore sacrificed for strength and uniformity.*

## CRAFTSMANSHIP AND MASS PRODUCTION

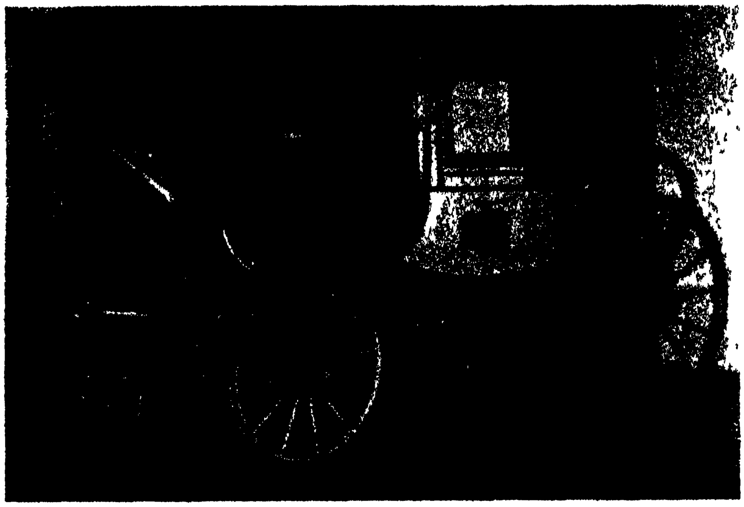


*FIG.* vii. *Early nineteenth-century private coach.*

*Figs* vii. *and* viii *present the violent contrast between two systems of production. The coach, early nineteenth century, exhibits all the skill in design and craftsmanship which centuries of constant trial and improvement had stimulated. The motor-car (a Ford, 8 h.p.) is a particularly good specimen of mass production, every care having been given to the original design before the body was stamped out in the giant presses. The lines are dictated by exact calculations of wind resistance, comfort in riding the road and such considerations. The individual customer is only left a choice of colour.*

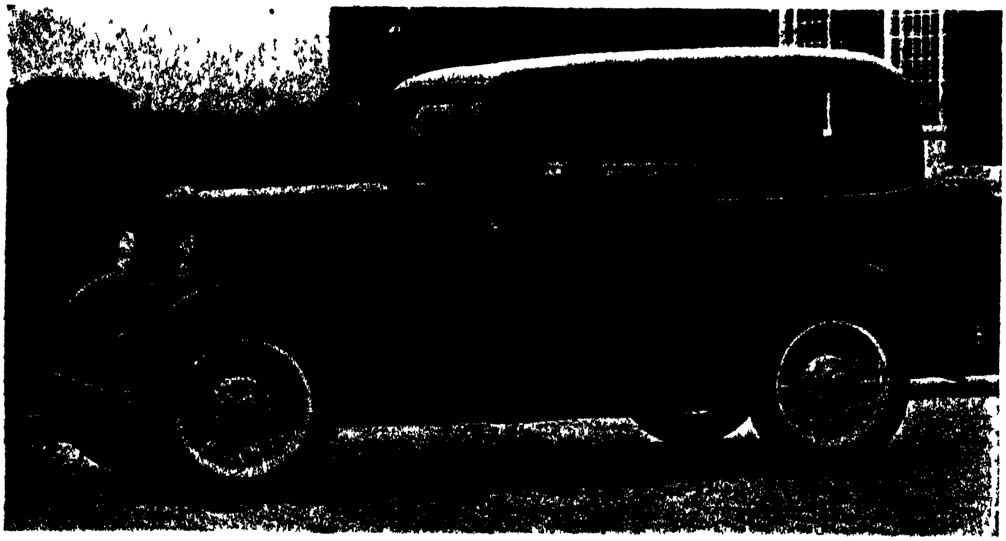


*FIG.* viii. *The Ford 8 h.p. saloon.*

TWO STAGES IN THE EVOLUTION OF AN INSTRUMENT

*FIGS.* ix *and* x. *Telephones supplied for domestic use. The first is technically efficient, but the user's convenience has not been studied. The speaker must go to the mouthpiece instead of the mouthpiece coming to the speaker. Note also the streamline and the colouring of the later model.*

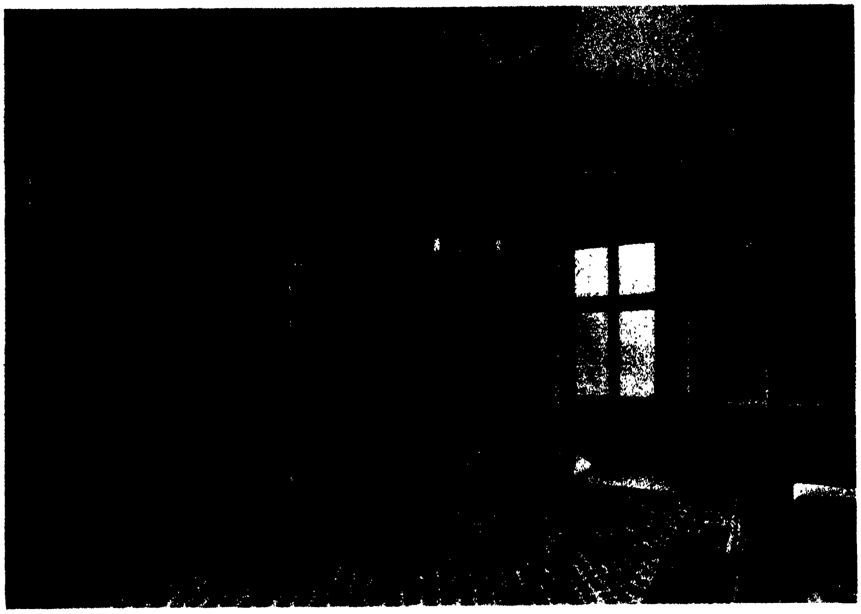
beauty or efficiency because their makers were so afraid of their novelties that they clothed them in last-generation costume. Again in certain instances the design may still be perfectly efficient in use, but may be inefficient for manufacture, because the maker has not applied new methods or materials which have become available. This time-lag pervades the whole domestic field, which is extremely conservative.

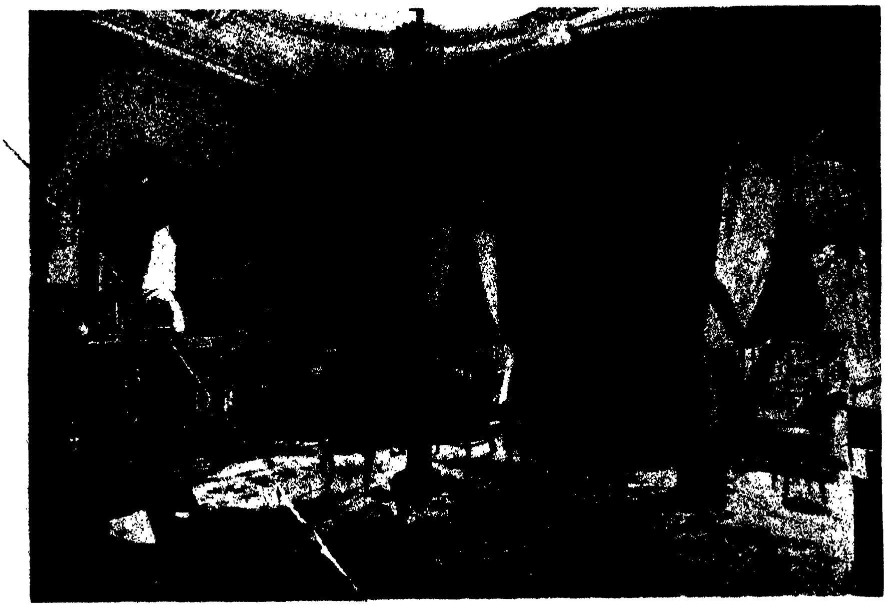
* * * *

There is a strong human instinct for what is intricate. The toyshop is witness to the fact. Half the objects in our museums qualify by their intricacy rather than by their beauty. It is probable that the inexorable routine of civilised life makes man particularly prone to reach out after what is ornamental and complex. A manufacturer responsible for millions of screws a year will compensate with a most elaborate (and illegible) letter-heading. A man who has caught the 8-30 a.m. for twenty years enjoys the relief of his Tudor fireside. The handicraft revival has drawn much of its support from this untutored instinct. It is easy to be superior about "art-and-craftyness" in its commercial manifestations, but much of it derives from semi-conscious feelings which are not to be despised. Nevertheless we must be honest with ourselves over this business of machine production. It is open to those who cannot accept modern civilisation to retire to some haunt where they may, metaphorically speaking, put back the hands of the clock by two hundred years. Most of us are unwilling to detach ourselves from the civilisation which is the outcome of the Power Age. It has advantages which we enjoy: certain concurrent disadvantages are inevitable. Eric Gill has stressed that the hand-made thing into which a craftsman has put his soul and the machine-made thing, perfect in its exactitude, are not to be compared. Their values are different. Or as he writes of another trade, typefounding:

> The great majority of the producers of things are simply "hands," skilled machinists but unskilled designers. Design must be as far as possible "fool-proof." You cannot assume the workman is anything of an artist—a responsible workman. You can only assume the opposite. Things must as far as possible be measurable, devoid of detail depending upon the sensibility of workmen, unornamented because machine-made ornament destroys its own object—that of enriching the thing ornamented.

In wanting many things we postulate cheapness. We must accept the best the machine can give us, and not repine for the old order. Antique collecting, "period" furnishing and all such sentimentalism is mere infantile regression. It can lead nowhither, useful or beautiful. Hand craftsmanship will still be required in certain trades (in basket-making it seems irreplaceable), and the artist will always be with us; but that has little to do with our twentieth-century homes. What we can at



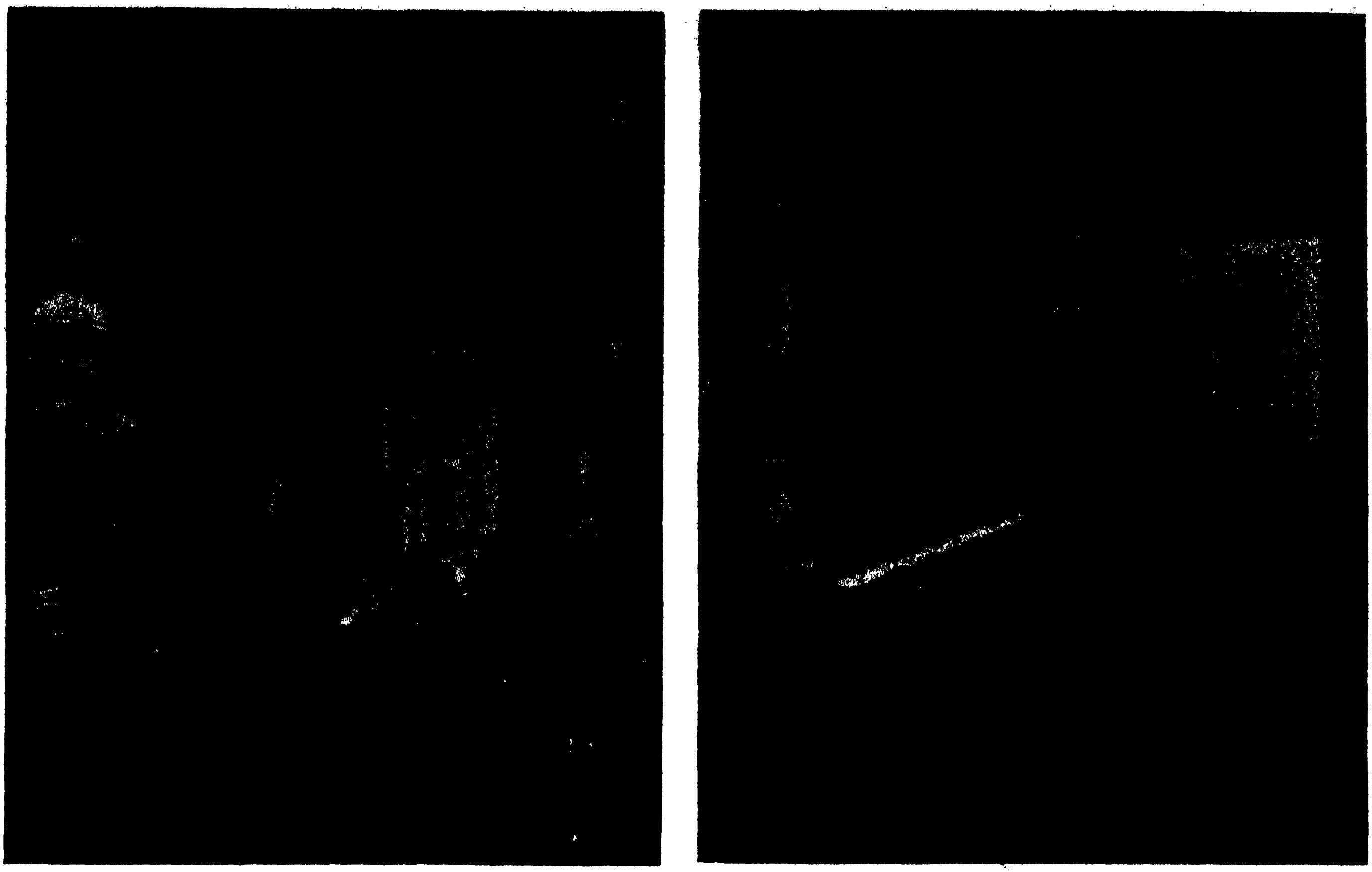


## THE EVOLUTION OF THE ENGLISH ROOM

*FIGS.* xi, xii *and* xiii. *Three photographs to mark three stages in the evolution of the English living-room. Fig.* xi (*top*) *is in a house at Hampton Court built in* 1720, *typical of the unpretentious and well-proportioned building of that period.*

*Fig.* xii (*middle*) *is at Southill Park, Beds, decorated by Henry Holland for Samuel Whitbread, the brewer-statesman. While one notices at once the advance in spaciousness, light and general elegance, the chairs* (*of a slightly earlier period*) *already exhibit the subversive influence of Fashion, and the inspiration of the room decoration is chiefly archaeological.*

*Fig.* xiii (*bottom*) *is a re-constructed Early Victorian room, which, while not without a certain homely charm, reveals a further stage in decadence. Elaboration and intricacy are pursued for their own sake. Sentiment piles possession on possession. The beauty, such as it is, is as of a garden grown wild.*



*Figs.* xiv *and* xv. *Here we see the final stages of decadence in decoration and by happy coincidence the same room re-designed by an architect of today. The late Victorian room is resplendent with pride of wealth. Craftsmanship has been prostituted to the fabrication of bric-à-brac. The home becomes a museum of fakes. In Fig.* xv *we see the same rooms after their re-design by Mr. Wells Coates. The beauty of form derives directly from purpose. We are back to the simplicity of the Japanese.*

least demand of the machine-owner is that his products should be as perfectly designed as human skill can achieve.

* * * *

No one can escape Fashion, for Fashion acts on the subconscious mind. Nor need the influence of Fashion be altogether baneful. If the general standard of culture be high, Fashion itself will be cultured. No society was more intrigued by Fashion than our eighteenth-century aristocracy, yet, with a few notorious exceptions, it was a century of progress and taste. But to a public uneducated in essentials, Fashion is undoubtedly dangerous. Furnishing is not yet subject to such rapid changes as dress or coiffure, though this is not for lack of effort on the part of the trade organisers. At the moment, for instance, the public is being pressed to go "modern" or "modernist." About 1900 there was the "Nouveau Art." And we have not yet emerged from the Antique Era. On the whole, one must impugn Fashion as a subversive influence in domestic design. It stresses what is superficial rather than what is constructional and purposeful. This superficiality is of course grossly exaggerated in commerce, until it is finally killed by ridicule. There is of course also this reason why a fashion "degenerates": it is a law of the social order that a fashion spreads from the richer and more leisured to the working classes. Now a design which is admirable when executed with care for a unique occasion may become quite out of place when reproduced at high speed. Or again, when certain very talented artists introduced a geometrical mood into the design of fabric, wallpaper and other printed materials, they were influenced by the Cubist aesthetic of the painters, and though their designs seemed often so simple as to be revolutionary, they were the result of an extremely subtle process of assimilation. But when Fashion suggests to the manufacturer that the time is ripe to launch out with similar stuff for the big stores and he bids his studio to "rough him out a dozen of these jazz patterns," then—alas!—we see what we see today.

Good design is largely a matter of common sense. It is quite extraordinary to remember the wordy battles which have raged over this or that style in architecture, furniture and other arts, when all that was needed was a dose of common sense. The public should administer the medicine, but– alas!—it is generally confounded by the critics and experts of Fashion. It is quite afraid to think

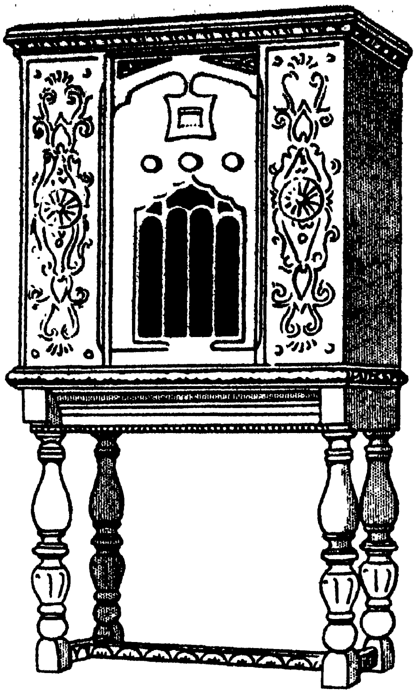


*FIG.* xvi. *Radio cabinet "de luxe."*

## PRE-NATAL INFLUENCE IN DESIGN

*Two radio cabinets which contrast two methods of designing a job. Fig.* xvi *is typical (though 'reconstructed' for this purpose) of the salesman's idea of a cabinet, something that suggested anything but wireless, something 'classy.' Fig.* xvii *is a cabinet designed and made by Gordon Russell Ltd. for Murphy Radio Ltd., designer and manufacturer working in collaboration, without too many preconceived notions of what a radio cabinet should look like. Apart from looks, compare them for machinability.*

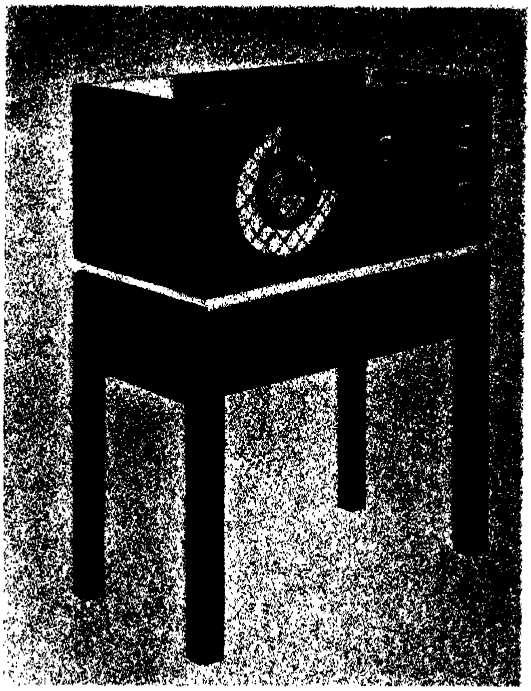


*FIG.* xvii. *Murphy A8 radio set.*

for itself, even on such simple matters as how its own human body fits a chair.

And that brings us to the vexed question of the professional *versus* the amateur in relation to the title of the book. I have just been asking the reader who is a layman to do his own thinking and not be taken in by decorators—"period," "modern" or anything else they choose as a label. Now I am going to contradict myself apparently by saying that for a really well-planned and also beautiful home a professional designer should be employed.

As H. G. Wells writes in another connection:

> It is not simply that we are untrained amateurs; we are also conceited amateurs. We resent correction. We like the rich confused stuff in our minds. When we hear a thing repeated twenty times with emphasis we believe it. It would trouble us not to believe it.

There is too much amateurism in home-making and too much complacency.

Moreover, common sense and fitness for purpose will not carry us beyond the stage of safe mediocrity. There are a few men and perhaps rather more women who have that flair for interior design which makes their homes the envy of their neighbours, but the house is becoming every year a more and more complex organism even though simpler in appearance, and the designer needs to have knowledge of *both* more trades and more materials than in the past. For instance, plaster and paper are no longer the only wall surfaces. Materials are chosen for this purpose in relation to the function of the room they contain. Again, structural revolutions have entirely altered the basis of house planning. I agree that few architects in the past have shown themselves ready to use these facilities to the full, but that does not alter the fact that home designing in its more important aspects is now a professional job. I am tempted here to suggest that the architect of the future will be the designing member of a building firm and no longer professionally divorced from his craft. It is common knowledge that architects are regarded as extravagant luxuries, and largely because of their lack of practical training. Builders, on the other hand, show no sense of planning or form, from lack of culture and education. The divorce is unnatural and it is the public which suffers. It is significant that both in England and on the Continent the profession of interior designer is attracting young men and women of ability, and the firms which employ them have been conspicuously successful at the expense equally of the more conservative type of builder and architect.

* * * *

It is often used as a criticism against the younger school of designers that their work is too didactic. And sometimes when I have stood in a much-admired *ensemble* and tried to picture life within it, I have felt the force of the criticism. The designer should never forget that a house is to be lived in, just as a book is to be read. The limitations of his medium are not unjust. Our lives evolve; one tenant gives place to another; in short, flexibility rather than finality should be his aim.

What, then, remains to the layman of that *creative act* which his home-making was to be? Is he to order his home as he orders his limousine or boots? No, I like to think that he and his architect will create together in co-operation, not perhaps without an occasional difference, but withal in general harmony; and I think that it is only in such a spirit and partnership that both architect and layman will realise themselves to the full in this matter.

* * * *

Home design and equipment are in process of revolution. The revolution in thought is already largely accomplished, but our practice is hardly yet affected. Successive waves of invention which should have spent their energy in normal fashion have been pent up by reactionary forces of sentiment. The tension has become more acute because the War and other causes have precipitated a colossal redistribution of wealth (with incidental break in cultural tradition). Motor transport and mass production have made vast changes in our social life inevitable, and the present economic depression can only hasten the process. Just as statesmen find themselves compelled to ratify in sonorous conventions what the inexorable march of events has already accomplished, so we see the so-called arbiters of taste accepting what can no longer be resisted. In Austria and Germany, the first countries to be made bankrupt by the war, we saw out of devastation grow common sense. Out of common sense, a style. For a time we in England could still afford to let our architects hang costly façades of Portland stone on skeletons of steel, and we could still afford similar sentimentalisms by our own hearths; but all this rendered building and decoration so extravagant and prohibitive that we have now been forced to call a halt. In adversity we have found reason.

* * * *

The academy-minded critics are saying "There is no style today: there is only chaos." A casual turning over of these pages would probably only serve to reinforce their laments. It is undeniable that the contemporary designer is faced with a serious problem, whether he recognise it or not, and this applies as much to individual trades as to the architect. On the one hand an embarrassing richness of materials and methods, on the other hand an absence of that vital tradition which has always served as the basis of every style. In most trades we have to go back a century for any vital tradition. The gulf is too wide. Craftsmanship has been displaced by machine. I think this is the reason why many designers, obsessed with "fitness," and without a traditional style to guide their hand, fail to rise above the commonplace, and why others, in quest of modernity, present us with nothing but novelty. Nevertheless life goes on: men and women must make their homes. As it appears to the writer, the less we concern ourselves with style the better. A mind trained to appreciate the best work of the past and also trained to apply itself to modern needs with modern methods, will find itself sooner or later.

*FIG.* xviii. *The scimitar knife is gradually replacing the round-ended knife (until recently the accepted shape in this country) because of its superiority for cutting and piercing. It is said to have been introduced by Messrs. Mosley & Co. through the encouragement of Messrs. Heal & Son Ltd.*

## BOOKS TO READ

Readers are apt to take bibliographies with a grain of salt. They think of them as certificates of erudition on the part of the author, and that is about all. I want to suggest here that a general attitude towards Design, an understanding of its place in Life, in Industry and in History, is much more important than a knowledge of styles or a familiarity with current inventions. There are scores of books on interior decoration, both ancient and modern, a few of which I shall recommend later; but here I will put down some of a different kind. Firstly Lethaby's *Form in Civilisation* and *Architecture* and his pamphlet *House Painting and Furnishing*. One should perhaps first go further back to Ruskin's *Nature of Gothic* with William Morris's Introduction. *The Works of Man*, by L. March Phillips, is another good foundation book. Of more recent writing I would suggest Herbert Read's *The Meaning of Art*, Margaret Bulley's *Art and Counterfeit*, Eric Gill's *Essay on Typography*, Paul Nash's *Room and Book* and parts of H. G. Wells's *Wealth, Work and Happiness of Mankind*, if anyone can read part of such a wonderful whole. On architecture the most stimulating books are Corbusier's *Towards an Architecture*, John Gloag's *Men and Buildings* and Nathaniel Lloyd's *History of the English House*. Some of the above are big books, and in any case for a start I would recommend J. E. Barton's *Modern Art*, issued by the B.B.C. for fivepence. The Design & Industries Association also issues a number of excellent year-books and pamphlets.

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# INTERIOR DESIGN

It is difficult to write other than broadly on interior decoration because of the variety of conditions in our domestic life. The town flat, week-end cottage, suburban house and bed-sitting room all present quite different problems. Moreover some readers will be contemplating the planning and equipment of an entirely new home, and others the "doing up" of an old house or the modernising of one room. While it is certainly the essence of any live decorative style that the home should be planned as a whole, there are advantages in partial redecoration, and in any case this is often a necessary course. It is hoped that these notes and the pictures which follow will be helpful to both classes of readers.

It is also necessary to admit that some of the courses here recommended are not the cheapest measured in terms of money. For instance, it will always be cheaper to buy a ready-made deal cupboard than to fit one specially into a recess. But we have to consider that the latter method will give us more interior space and may be taken to the ceiling and thus have no top to collect dust. Therefore we should also take into account the space we gain and the labour we avoid, both of which may also be reckoned in money. In the building of new houses there is no reason why all fitments should not be standardised and made as cheap as doors and windows, but that is not yet the case in this country and the house purchaser should see that his new house has its fitments sensibly planned. Generally speaking it may be remarked that the smaller the house unit the better the planning must be (and indeed often is), but building practice is far behind motor-car design in the utilisation of space and the modern man far less exacting for his home than his car.

The first thing, perhaps, to do is to say to oneself: "What kind of life am I or my family going to lead in this house?" In other words, think in terms of actuality instead of in terms of previous houses we have lived in. This is not so easy as it sounds, and this book is to assist the process. For instance, do I, or do I not, want a really large living room which could be used for dancing or parties? Or do I want a quiet study? Can I afford more than a daily help? If not, I must reduce housework at all costs. All these and a hundred other questions really need to be resolved before either you or your architect can translate your ideas into terms of room, surfaces, pipes or colour. Moreover this is the stage when you should question everything and accept nothing for granted without good reason.

In planning the interior there is room both for more adventure and for more common sense. The unused parlour of the poor dwelling house has long been a subject for ridicule, but in larger houses will be found just as many unused spaces and inefficiencies, many of which remain, like the rudimentary organs of certain animal species, long after their use is forgotten. Landings may become spare bedrooms, recesses will usually become cupboards and wardrobes and thus save furniture. All the gadgets of a house, the meters and bell-boards, will be made to fit into a proper place instead of collecting dust. (It is no good expecting the gas company or electrician to think of such things.)

You will then ask yourself what kind of surface you will give the walls, ceilings and floors. Generally speaking, a house in town should be washable. Many distempers have not this quality unless varnished. Hence the growing popularity of various paints, especially the cellulose varieties, which resist damp and heat. Or you may require silence. Then you must ask for sound-insulating materials, fibre boards for walls, cork or rubber for floors. For bathrooms, kitchens and passages there are tiles or crushed stone aggregates.

In almost any existing house you will find the surfaces broken by innumerable cornices and mouldings, relics of days when domestic chores fell to unconsidered hands. Consider whether such mouldings are worth their supposed decorative effect. Dust is softly falling on them all the time. If you need to break the surface or emphasise a line you can always do so by surface pattern, by inlaid woods or frescoes. Corners are equally hard to clean and may usually be rounded off. As a rule these improvements will cost you little or nothing in redecoration. The builder will not make them without your insistence, because of trade customs. Thus a flush surfaced cupboard door is just as easy and cheap to make as one with stiles and panels.

New materials are constantly being perfected for domestic use, but they are adopted very gradually and reluctantly. The professional decorator can help his client particularly in this respect, because he has tried them out in other spheres and he knows where they can be obtained. Besides, if he is anything of an artist, he will take a pleasure in experiment. You will often find, however, that common sense tells you to extend well-known materials to new uses. Thus rubber and leather cloths are being utilised for curtains, and glass is everywhere finding new realms to conquer. Plywood and laminboard are now growing in popularity, though only the fringe of their uses has been touched in the building trade.

Colour is a fascinating subject, full of snares for the unwary. To a certain extent we are all subject to fashions in colour. Thus we now favour pastel tints and the paler shades, whereas a few years ago we thought contrasts in the fiery primaries were to be desired. Who can predict tomorrow's vogue? The movement towards light colours is also partly a result of our desire for sun and health. Undoubtedly a north aspect room may *seem* sunny with pale lemon walls. Blues and mauves are notoriously dangerous colours for walls, especially in cities where sunshine is rare, for they absorb instead of reflecting light. Yet when all is said, the successful use of colour is largely a matter of experiment, and if the artist seems to know by instinct which colours will harmonise, it is because the subject is an integral part of his business and he started experiments at the outset of his career. The general custom is to benefit by the failures and successes of our friends and instruct our builder accordingly. We are always disappointed with the result because there is unfortunately no real standard of colour shades, and moreover the same shade has quite different effects in different materials, *e.g.* paint, distemper, silk, linen. The professional decorator enjoys the immense advantage of working in materials which he knows. He will also insist on the right materials being used where an exact colour is of importance. Thus the cheap basic green of the builder will never give a pure emerald, however much blue or yellow be added. The ambitious will find much interesting information in Holmes' *Colour and Interior Decoration*, where the theories of contrast and harmony are scientifically treated and fully illustrated. There is this to be said for the paler neutral shades, that when women's dresses vary in colour so often and now and then are of vivid hues, it is as well to provide a background which will not clash. While on the subject of colour one may notice the tendency on the part of many decorators to introduce by way of frescoes, painted tiles and similar means, a lighter note into their rooms. Certainly the elimination of all mouldings may make for an austerity which needs the relief of colour. Washable wallpapers would be the obvious solution, but they are still out of favour with architects and with the younger generation, and not without reason.

So much is written concerning the "modern style" (termed "modernist," or "modernistic" even, by those who have not much use for it) that I am tempted to avoid the subject altogether. Perhaps the self-conscious interiors which followed the Paris Exhibition of 1925 justify the label of "modernist" because one sees the obvious determination to be novel at all costs. Working along such lines it is always possible to produce a style of sorts, compounded largely of studied unconventionalism, flavoured in this instance with a dash of Cubism. Such interiors are as unrelated to function and construction as the Tudor reproductions of the big shops. They will prove tiresome and boring all the quicker because of their loud emphasis, and they are indeed a bad joke in which only the rich can indulge.

The photographs in this section reveal several distinct *styles*. They have been chosen not always for their virtues but because each illustrates a particular problem and its solution. They fall roughly into three groups. In the first (Figs. 1 to 6) we see little more than a return to sanity, and the traditional arrangement of the room remains unaltered. The second group (Figs. 7 to 17) consists mostly of interiors where architects have experimented, sometimes a trifle too freely, in new materials and new patterns, yet are still playing variations on a familiar theme. The last group shows mostly the work of younger designers who are more concerned with *planning*. Here we find a quicker response to the actual conditions of modern life and of machine-production. At the moment nothing that can be called with any certainty a national style has been evolved, but the foundations of common sense are at least being laid.

## BOOKS FOR FURTHER REFERENCE:

PAUL NASH: *Room and Book.*

HOLMES: *Colour and Interior Decoration.*

EDWIN GUNN: *Economy in House Design.*

*Modern Decorative Art*, STUDIO ANNUALS, and the following periodicals: *The Architectural Review*, *The Studio*, *Mobilier et Décoration*, *Innen Dekoration*, *Die Form.*

**The revival of the English furniture tradition by Ernest Gimson and the desire for light and cleanliness worked something approaching a revolution in the English home These two illustrations are representative of the present day country house or cottage style, where room is ample and usage may be rough**

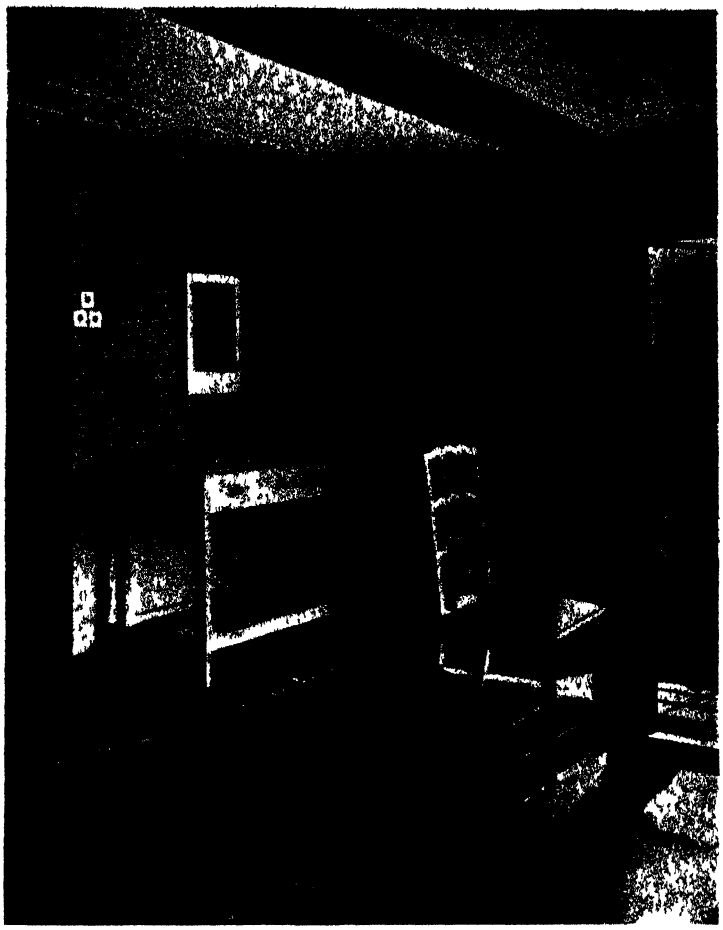


*FIG. 1 In a Sussex farmhouse Furniture in weathered oak, and walls washed cream*
*Designer of furniture. Gordon Stark.*

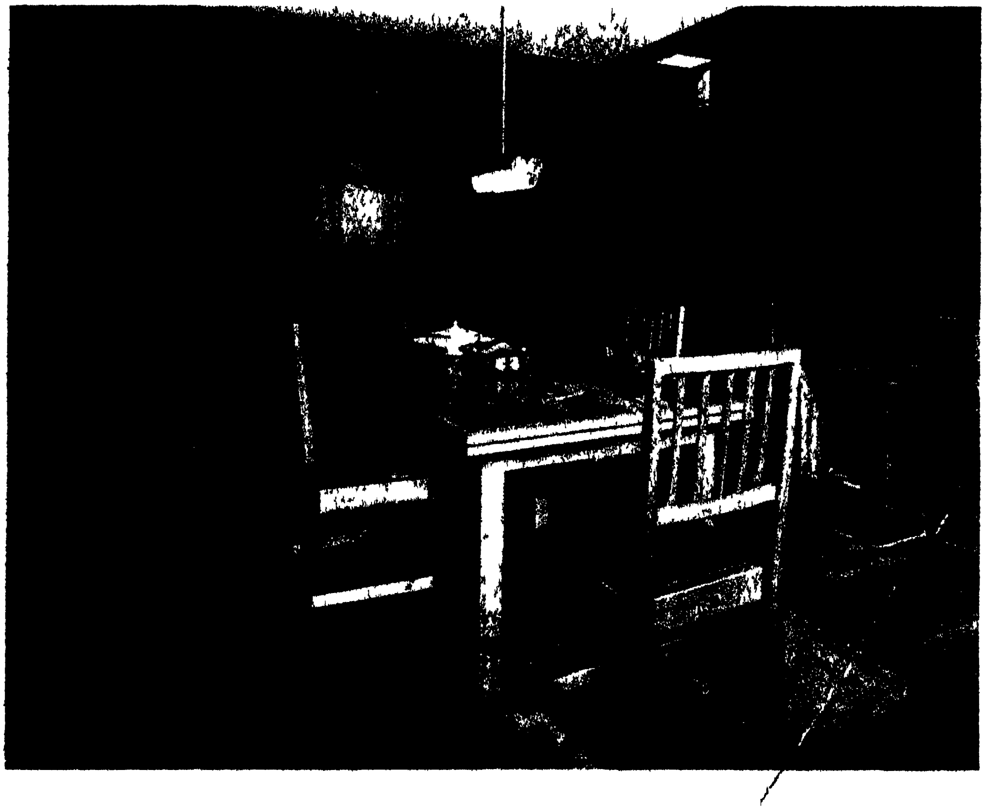


*FIG. 2 In a Yorkshire country house. Oak panelling and oak furniture*
*Architect R. D. Russell.*
*Furniture:*
*Gordon Russell Ltd.*

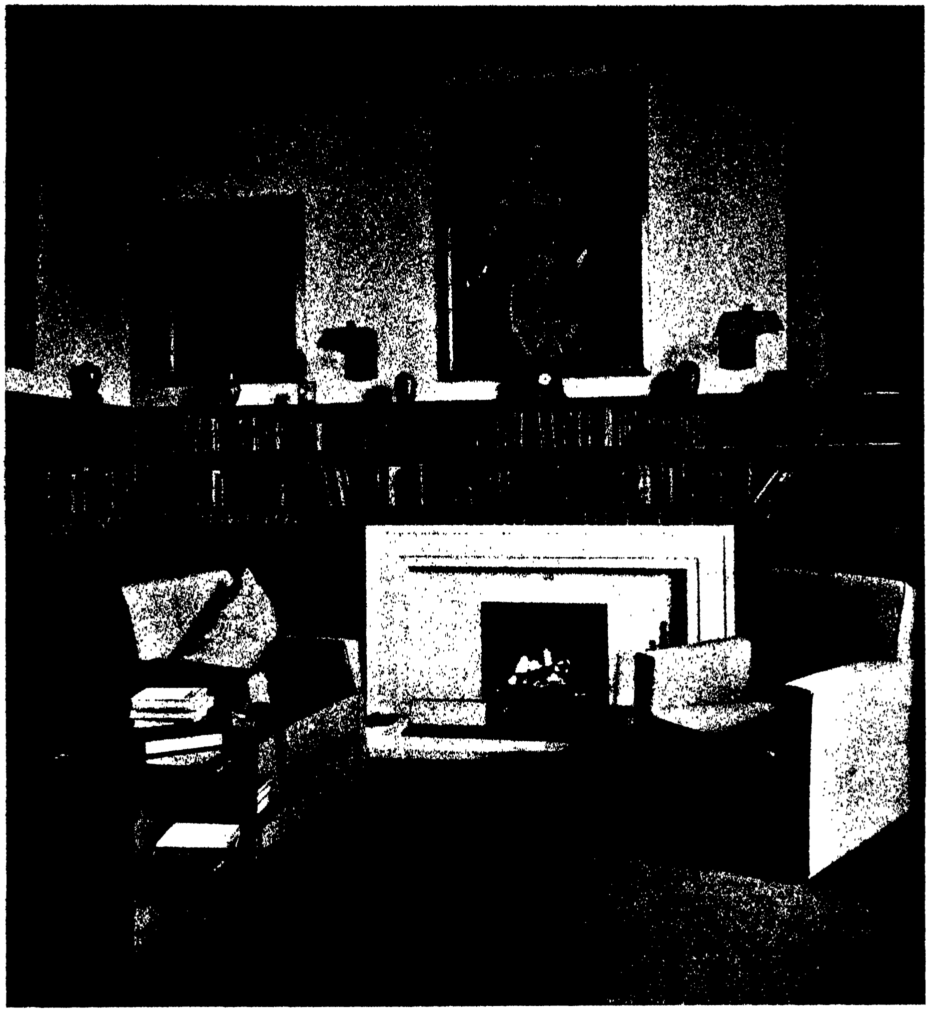


*FIG. 3. A library-study in a London flat where comfort is the distinguishing feature.*
*Designer: Edward Maufe.*
*Furniture:*
*Crossley & Brown.*

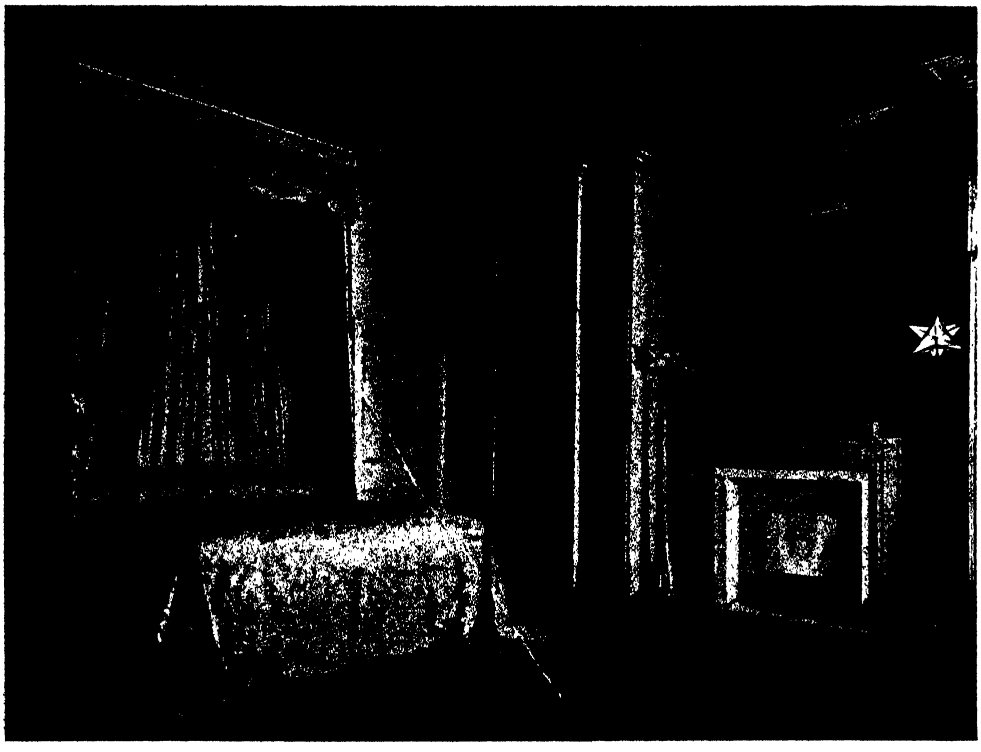


*FIG. 4. Principal bedroom in a re-decorated London house. Recesses on side of fireplace are built out to contain wash-basin and wardrobes. Walls and ceilings painted parchment colour.*
*Designer: Guy Elwes.*

**In the town house we see the same tendency towards simplicity of treatment, but the prevalence of dust leads to the elimination of ledges and mouldings, and the rarity of sunlight makes light-coloured walls an essential feature of decoration. Fitted-in cupboards and bookshelves take the place of wardrobe and bookcase, and the easy chair is the most conspicuous piece of furniture.**

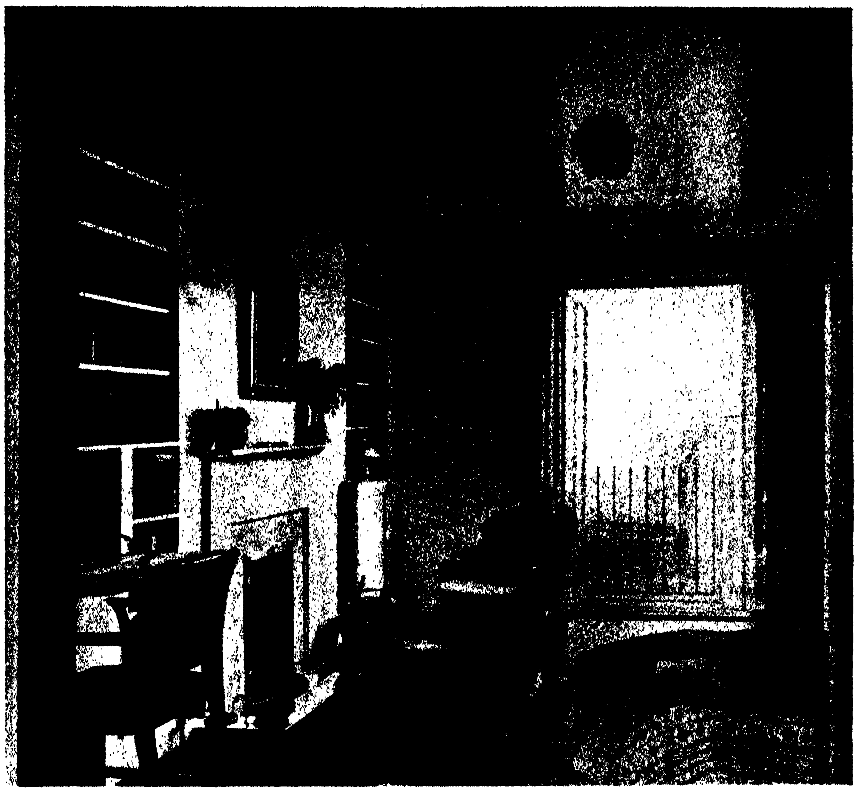


*FIG. 5. Re-decorated London sitting-room with north aspect, walls and ceilings painted pale lemon to reflect the light. Bureau and bookshelves fitted into recesses.*
*Designer: Noel Carrington.*

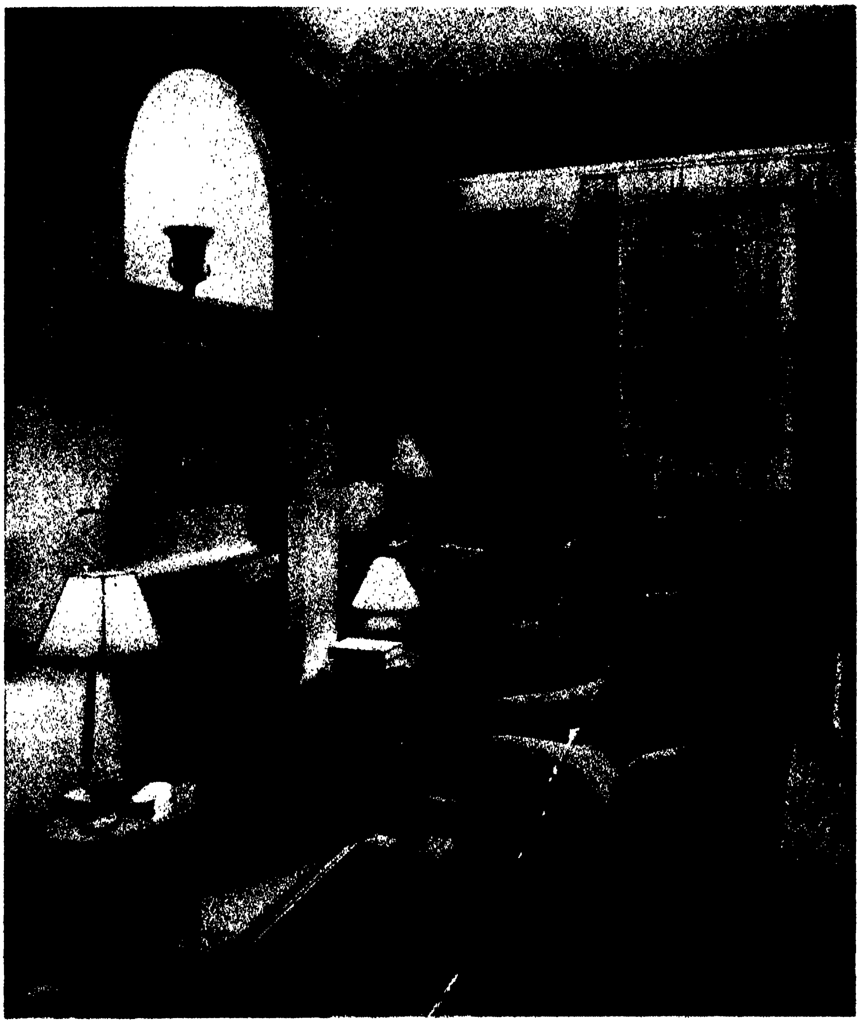
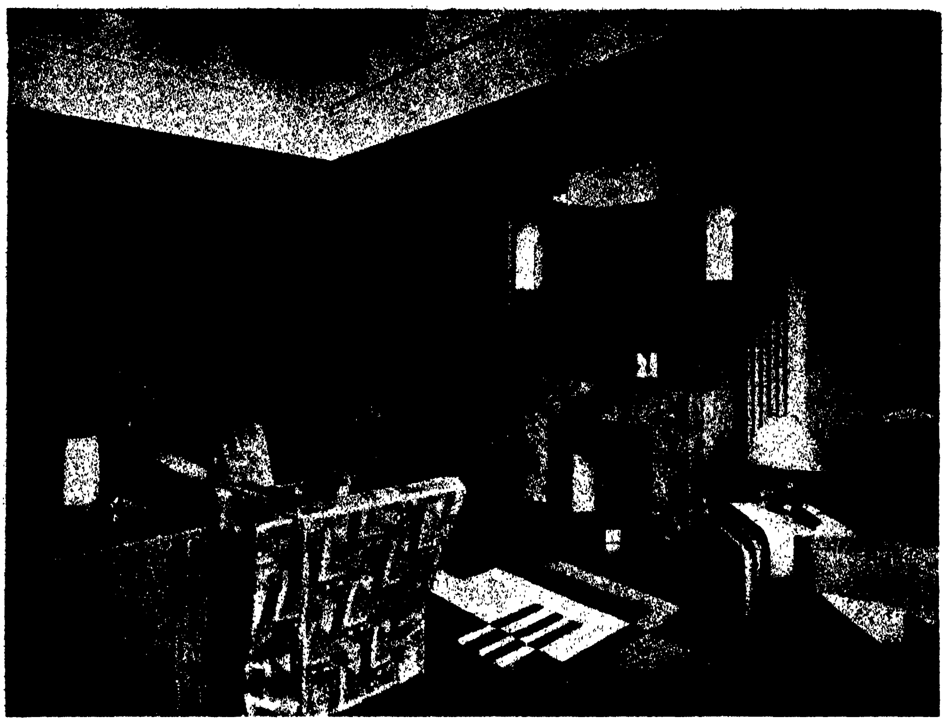


*FIG. 6. Typical re-decorated town house sitting-room illustrating use of indirect lighting with numerous reading lamps for individual purposes.*
*Designers: Symonds & Lutyens.*
*Rugs by Marion Dorn.*



**Even in more expensive schemes of decoration we find the same general tendency towards furniture of simple outline and concentration on comfort. Variety is obtained by the use of new stuffs and materials and the application of new idioms in pattern. Yet the interiors on these two pages show a fairly strict adherence to the Classical tradition.**

*FIG. 7. Lounge at Claridge's Hotel. The general colour scheme is in beige and black, with wood surface background. Architect: Oswald Milne.*

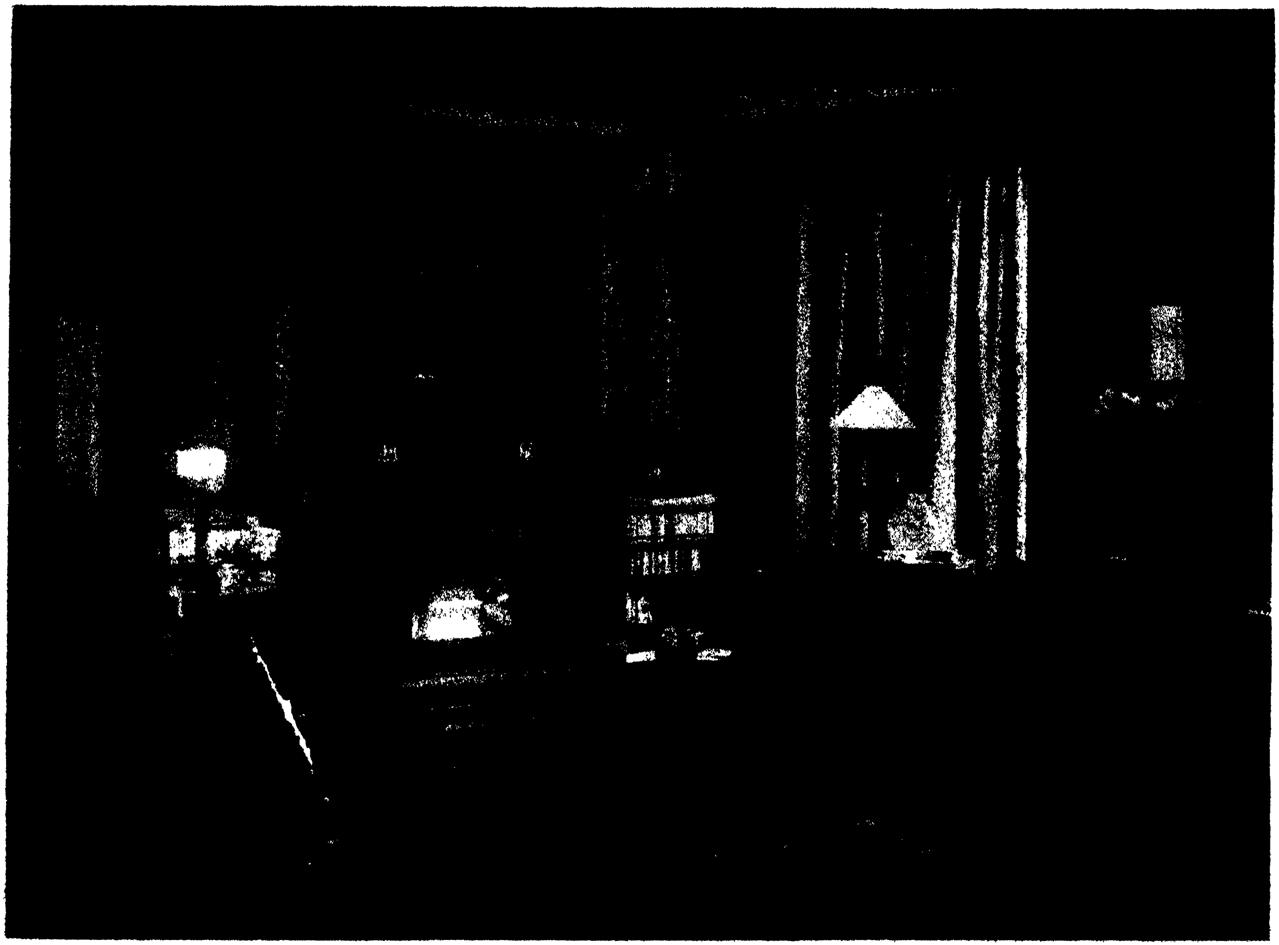


*FIG. 8. Dining-room at exhibition. Walls and floor in plywood toned grey. Architect: A. Knapp Fisher.*

*FIG. 9. Re-modelled double living-room of a house at Cambridge. It is divided by folding copper doors. Architect: Raymond McGrath.*

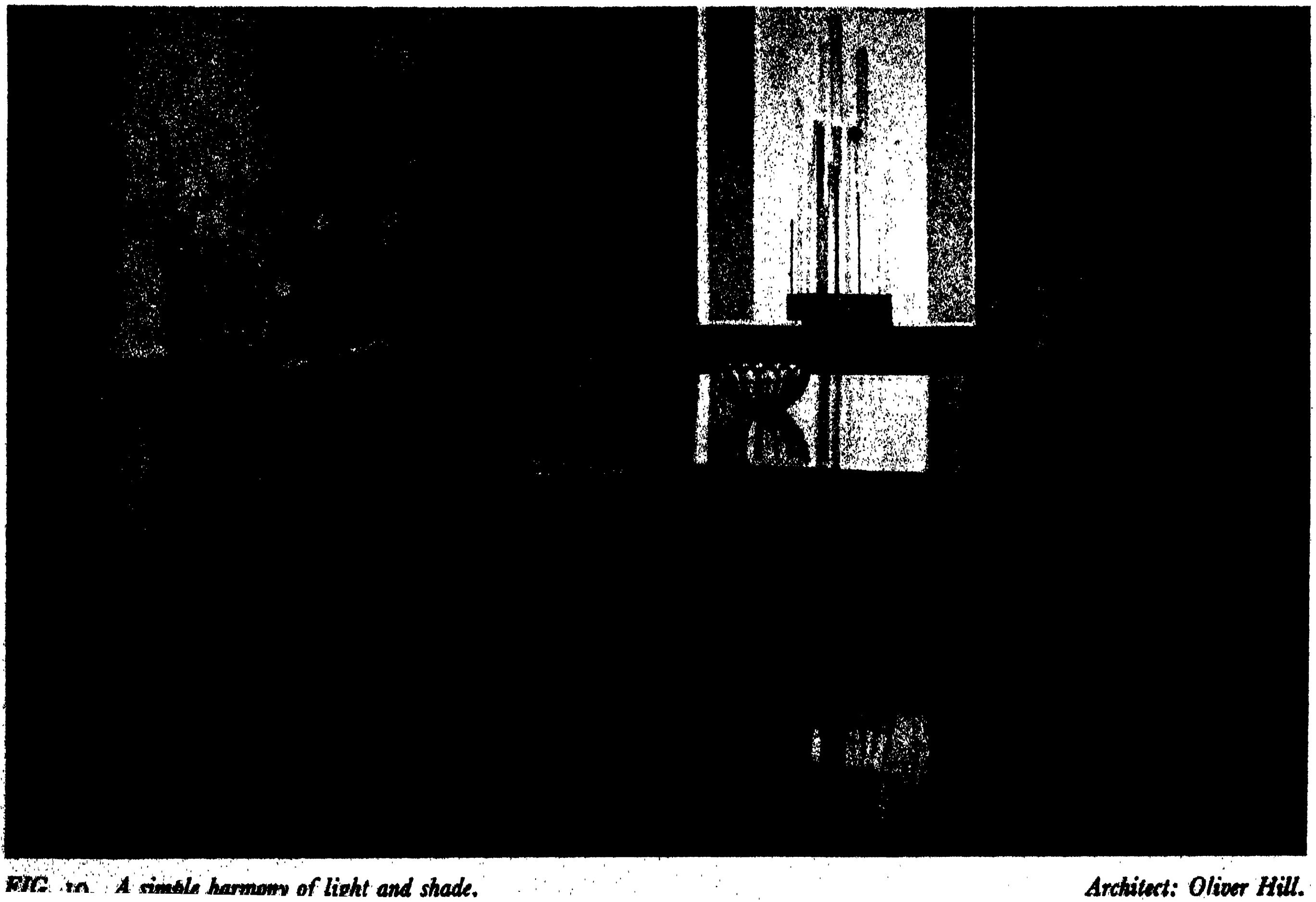


***FIG. 10. A simple harmony of light and shade. Architect: Oliver Hill.***

*FIG.* 11. *Drawing-room in a recently built London house. The walls are of glass backed with green silver foil. Pilasters of silver-grey oak.* *Architect: Oliver Hill.*

The release of the decorator from "period" styles has given him greater opportunities of self-expression, greater responsibilities and greater risks. These examples show the work of minds schooled in classic tradition, experimenting in new forms and surface treatment. But it will be noticed that they exhibit no departure from the conventional arrangement of a room.

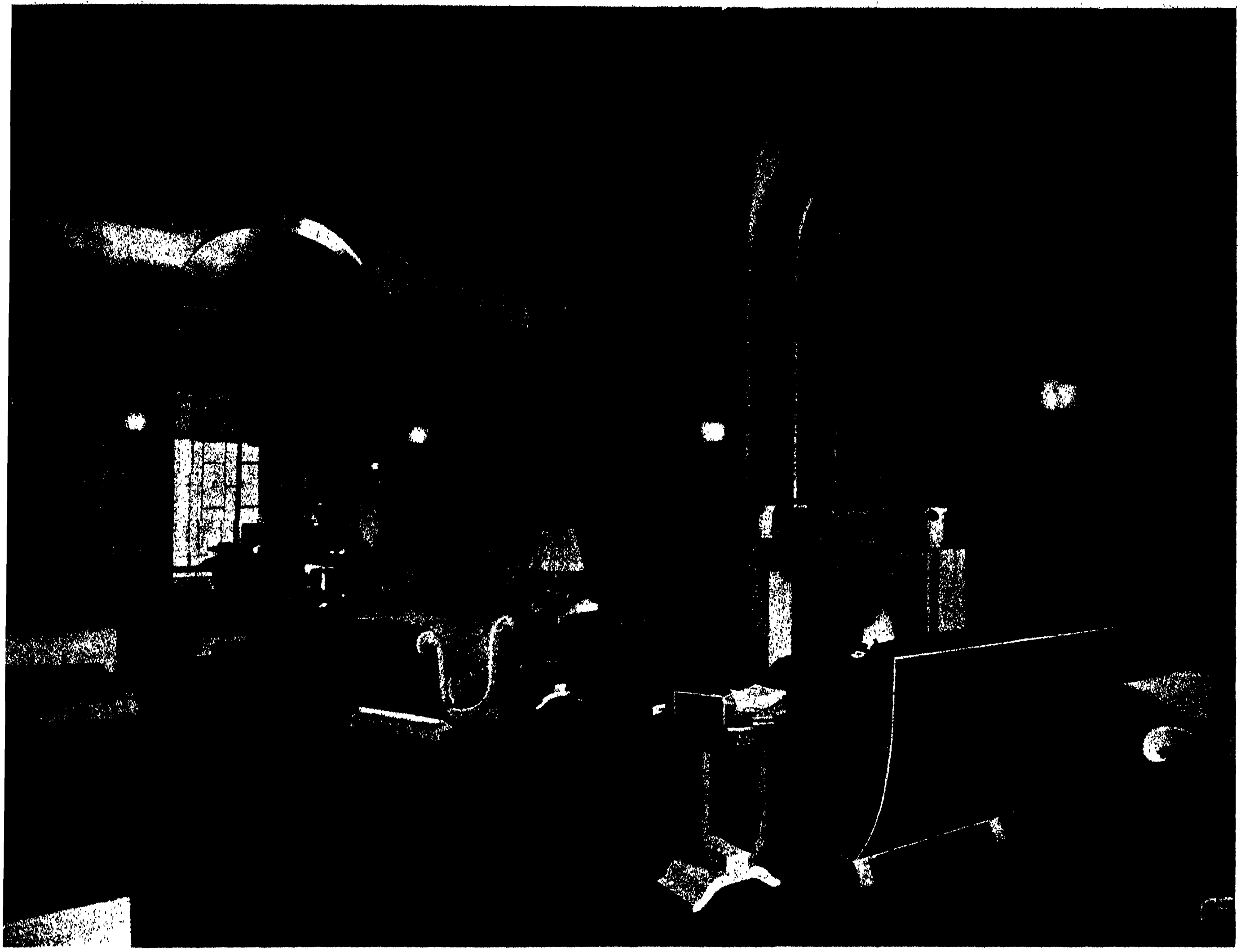
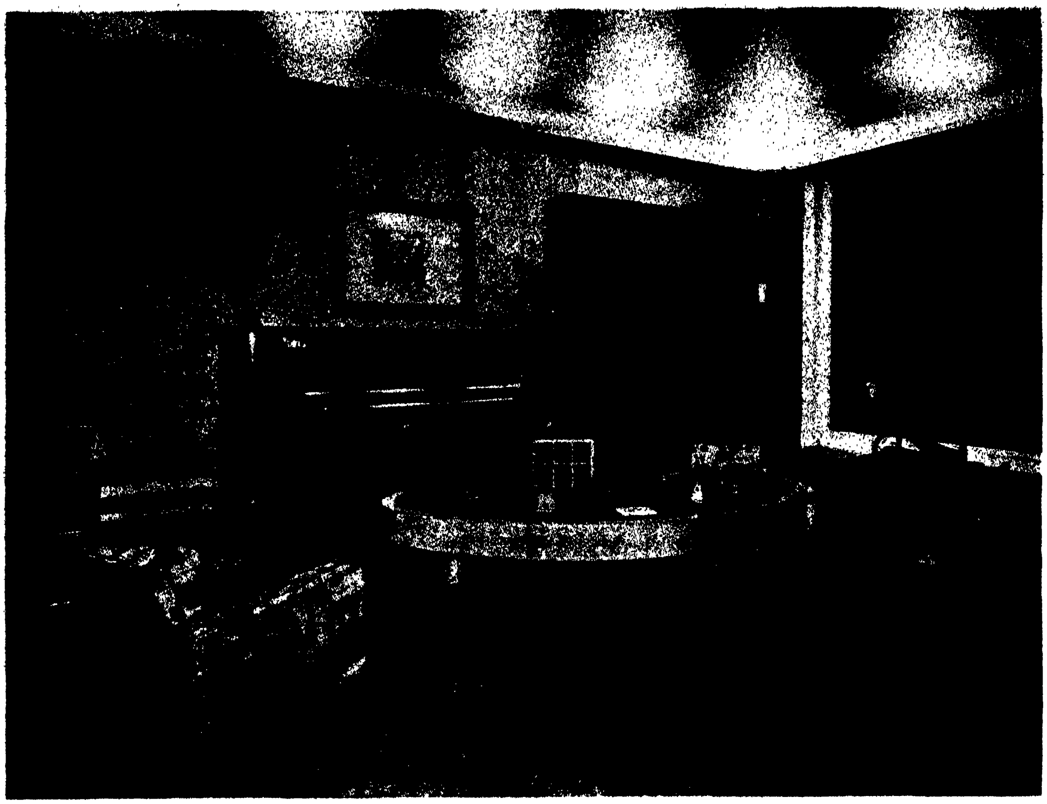


*FIG. 12. London drawing-room, walls and ceiling painted stippled gold, furniture in black and cream. A distinguishing feature is the vaulting of the ceiling.*
*Architects: Lord Gerald Wellesley and Trenwith Wills.*
*Furniture (made in Paris) designed by Mrs. Thompson.*



**Waiting-rooms and consulting-rooms have been long notable for their extreme dullness, and any effort to make them a little more cheerful is welcome.**

*FIG.* 13. *An oculist's consulting-room in Harley Street. Woodwork in Queensland silky oak. The frame over the fire is built into the wall, the front opening so that prints may be changed when required.*
*Designer: Betty Joël.*

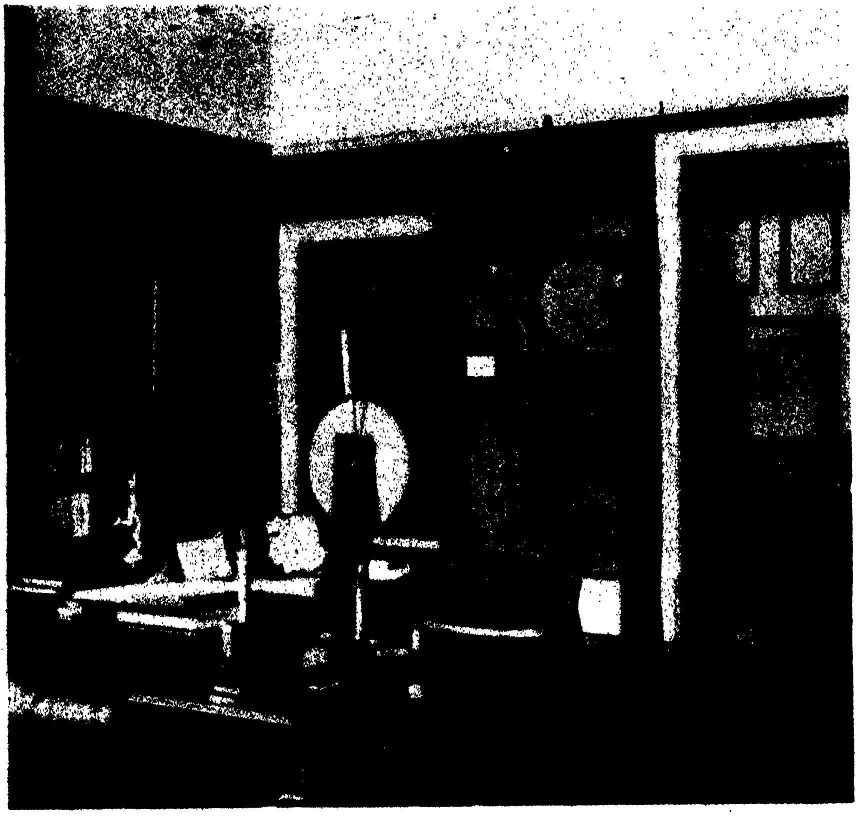


*FIG.* 14. *The same room before "treatment." Note the alteration to the ceiling for indirect lighting.*

**Three instances where the designer has achieved beauty of form by the skilful massing and bold use of material, and, one must add, the dramatic use of lighting.**

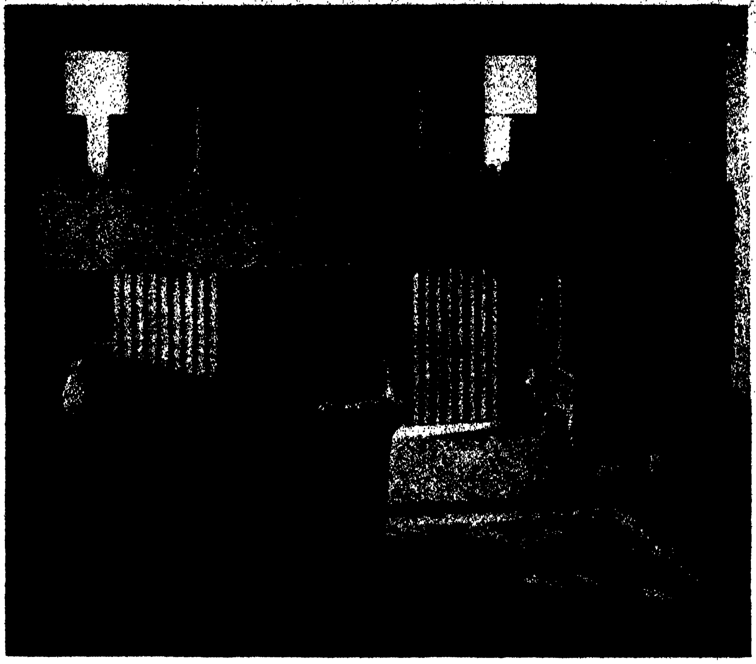


*FIG.* 15. *A simple and elegant decorative effect obtained by vertical fluting.* (*See also Fig.* 65.) *Architect: Serge Chermayeff.*

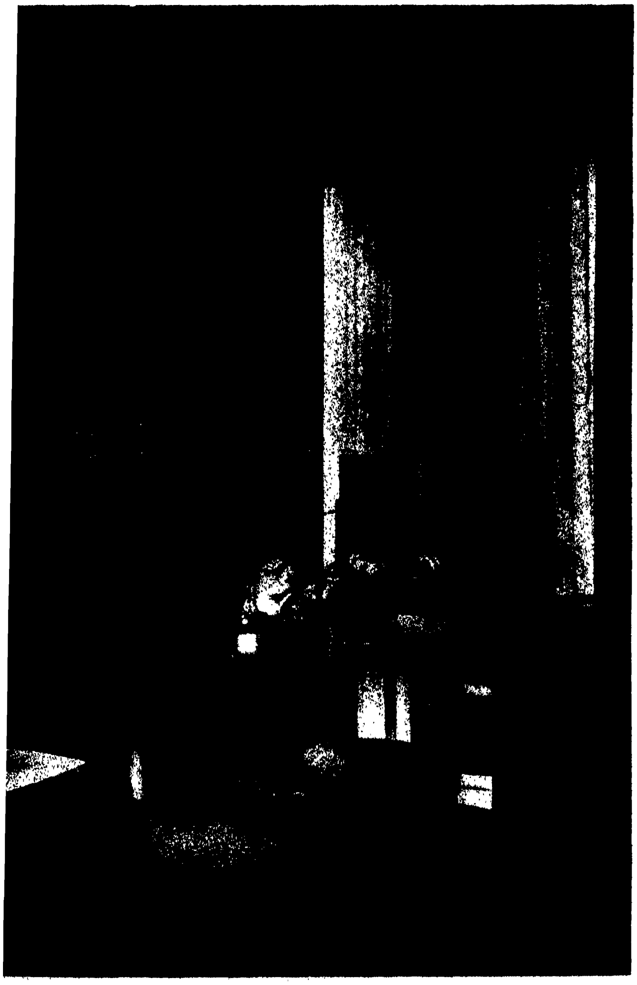


*FIG.* 16. *Mahogany lined with pewter; furniture, bois de rose. Designers and Makers: Trollope & Sons Ltd.*

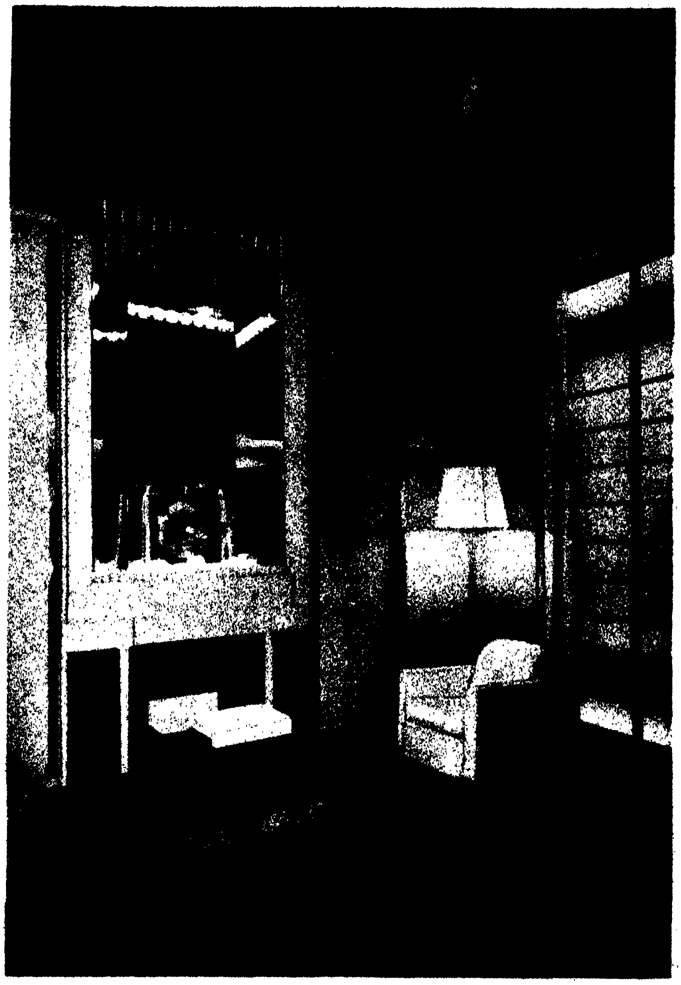


*FIG.* 17. *Room at Fortnum & Mason Ltd. Sliding panels in waxed sycamore. Ceiling painted rose. Mirror peach colour glass. Window screens of silk gauze with exterior lighting.*
*Designer: Ronald Fleming.*

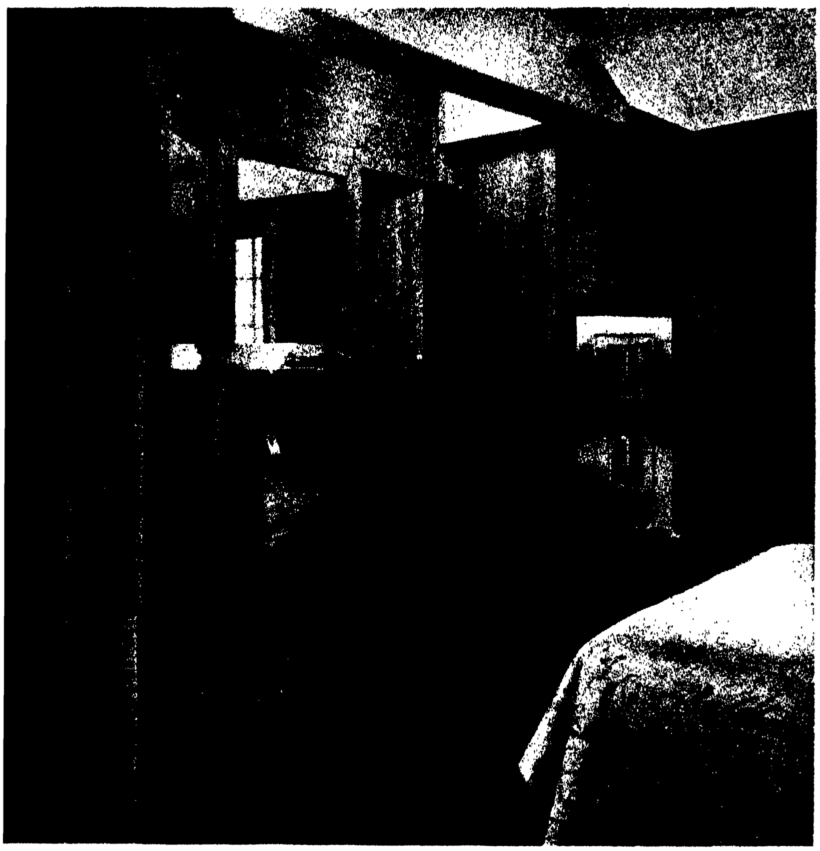


*FIG.* 18. *Mirrors and plywood provide the only wall surface in this practical bedroom, where all the furniture and the electric fire are fitted in.*
*Designers: John Seely and Paul Paget.*

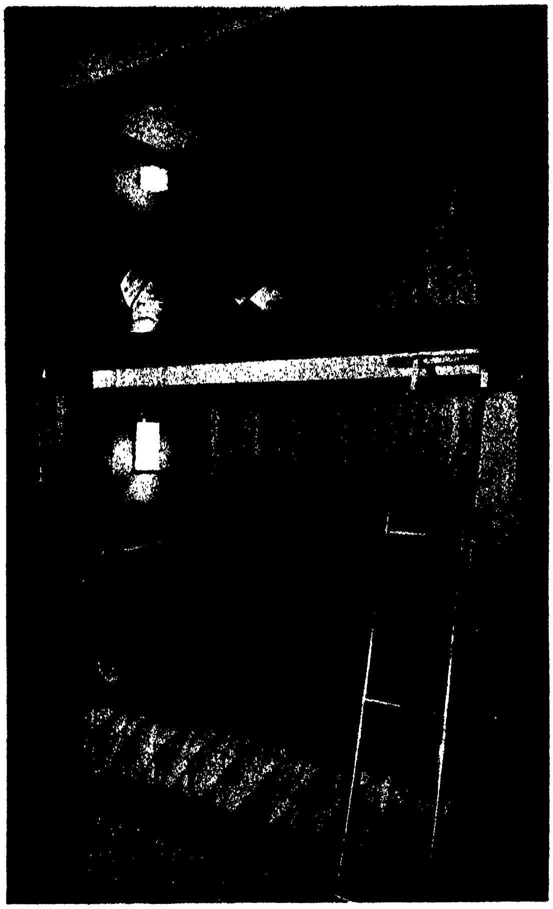


*FIG.* 19. *A double bunk to provide occasional sleeping accommodation in a dressing-room.*
*Designer: Curtis Moffat.*

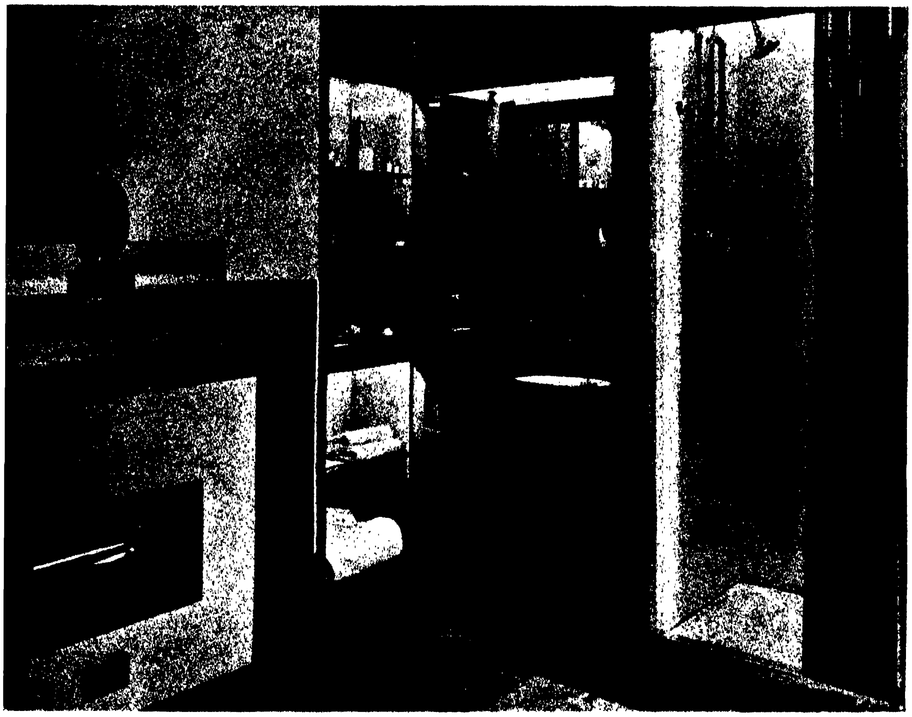


*FIG.* 20. *Fitted wash-basin and shower-bath in the same dressing-room as Fig.* 19.
*Designer: Curtis Moffat.*

The limited space available in the town house or flat presents to the decorator the same problem as in a ship's cabin. Ingenuity in planning becomes more important than any decorative treatment.

**In each of these interiors the wall surface is of plyboard unpainted, and relief is found by the use of colour in fabrics.**

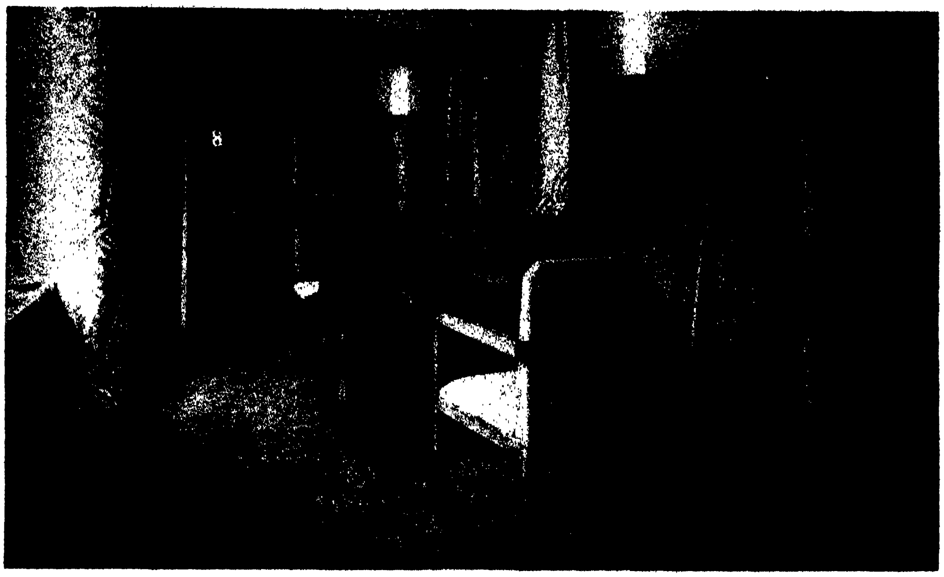
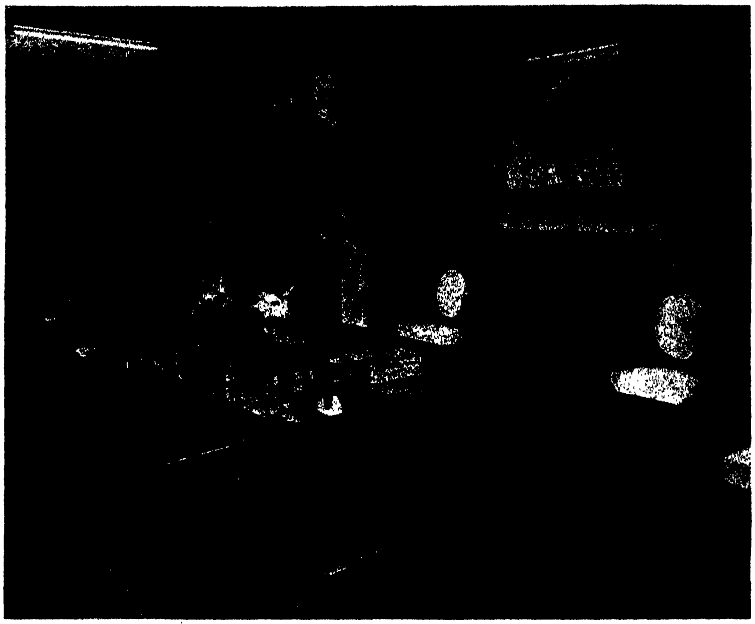
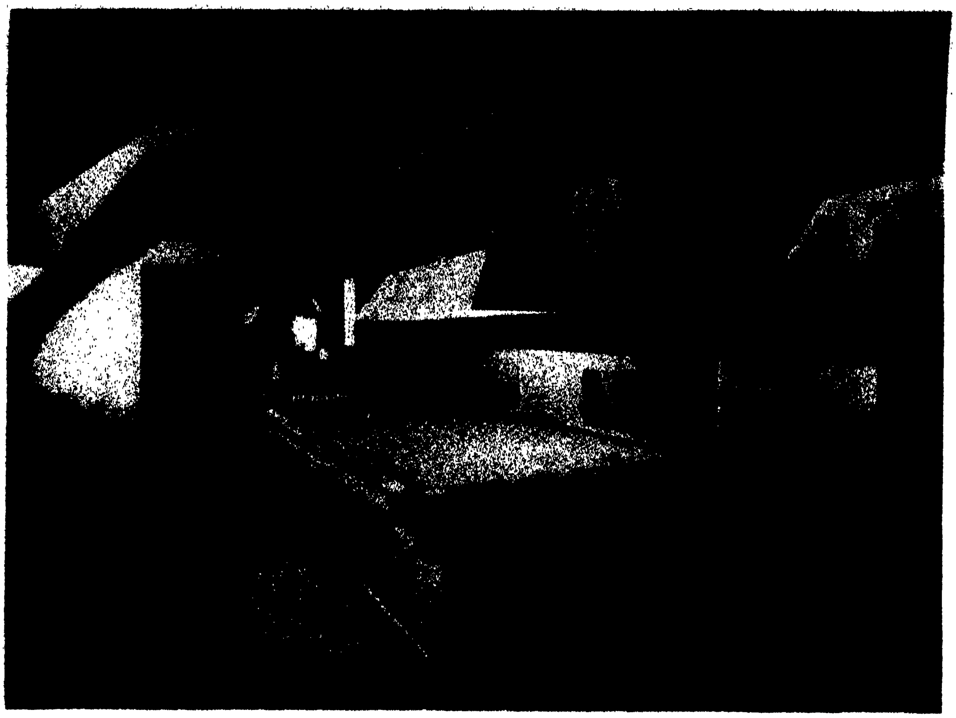


*FIG.* 21. *Dining-room making maximum use of restricted space, eliminating nearly all movable furniture.*
*Designer: Maurice Adams.*



22. *Dining-room with mahogany plywood walls and metal top table.*
*Designer: Curtis Moffat.*

*FIG.* 23. *Divan corner of the same room. The floor is of dark polished cork.*
*Designer: Curtis Moffat.*



**If the modern room often assumes a somewhat geometric appearance, this may not prove unpleasant if there is a harmony running through the whole.**

*FIG. 24. An attic converted into billiard-room; wall and ceiling surfaces in silver gilt and greens. The lampshade seems to give an architectural unity to the whole room.*
*Designer: Rowley Gallery.*

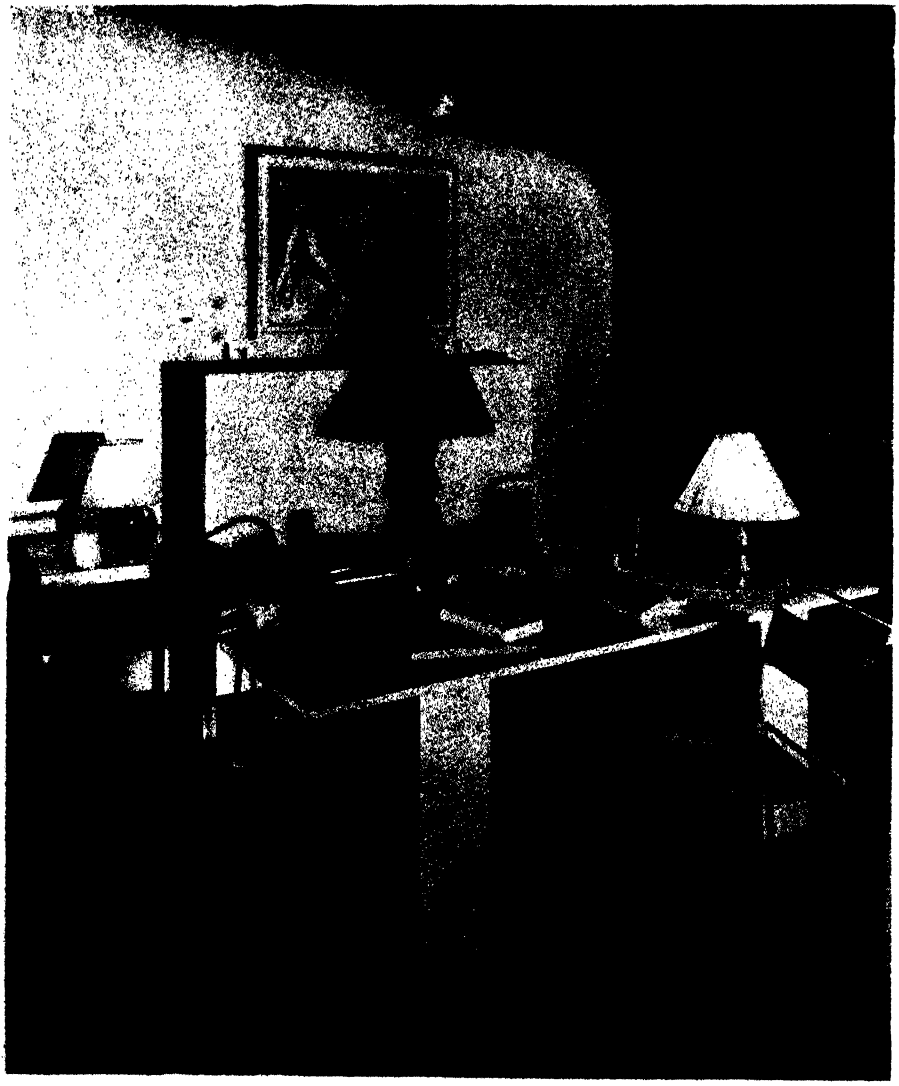


*FIG. 25. A re-modelled interior of strict simplicity. The tables are of sycamore, and the chairs chromium plated. Walls are off-white and shades a rosy buff.*
*Designer: Duncan Miller.*

**A distinguishing feature of the modern bedroom is the way in which the bed is made the decorative centre of the room. Our bedside needs for light, telephone, books, etc., are provided for.**

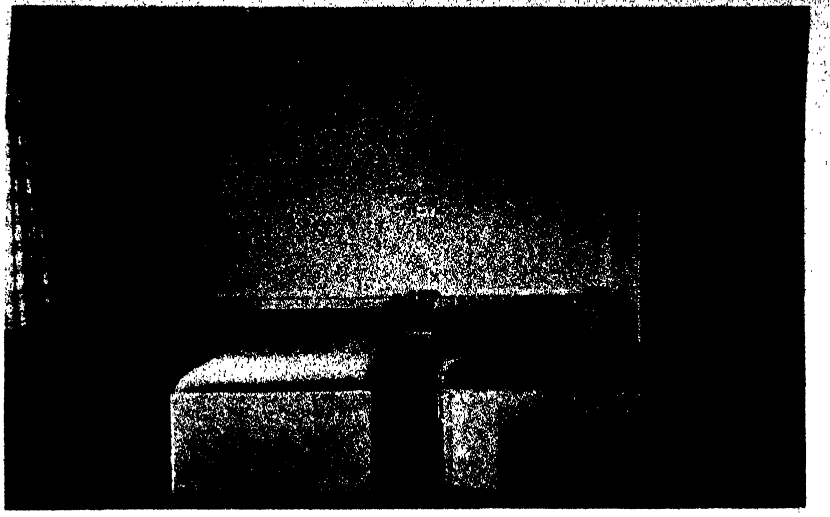


*FIG. 26. Double bedhead fitments in a country house. The furniture is in sycamore and the joinery in oak. Walls and ceiling are painted ivory: the carpet is blue, curtains brown and white.*
*Architect: R. D. Russell.*
*Furniture: Gordon Russell Ltd.*

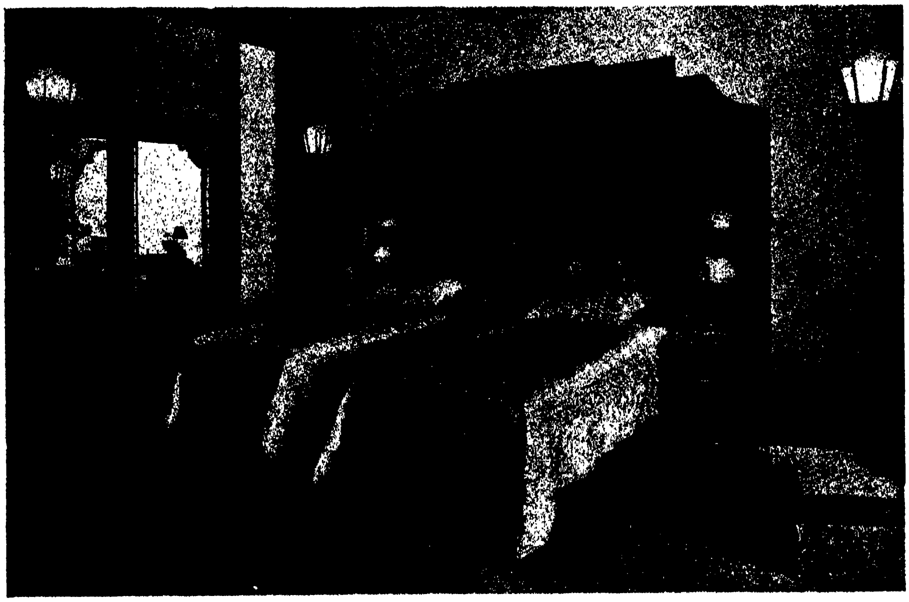


*FIG. 27. Bedroom at Claridge's Hotel. Pale pink quilts and walls, bed-back in silver and carpet mouse grey. Note the large deep mirrored wardrobes.*
*Architect: Oswald Milne.*
*Furniture: Bath Cabinet Makers Ltd.*
*Quilts: Welsh Rural Industries.*

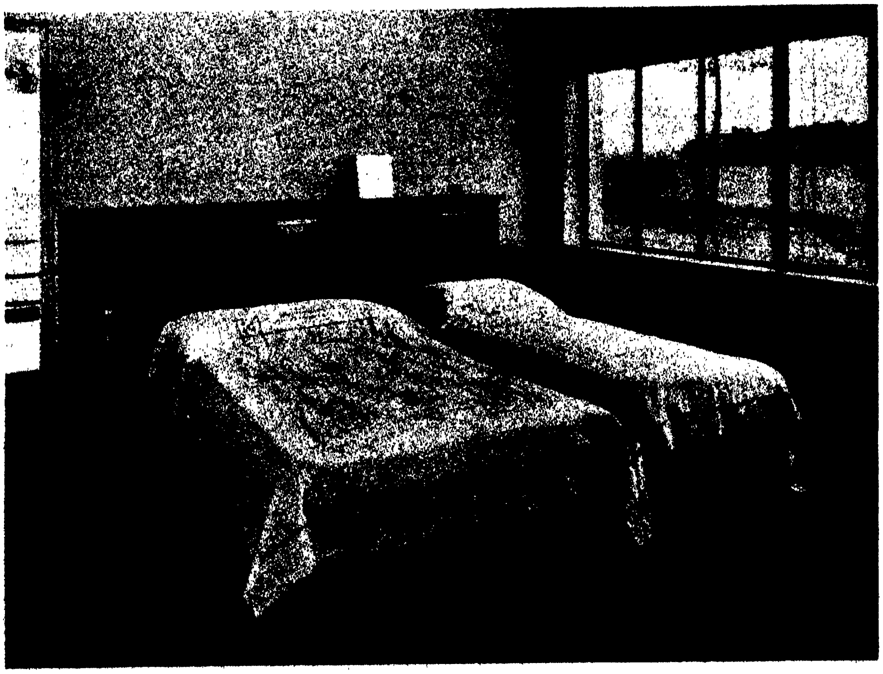


*FIG. 28. Mahogany bedhead fitment in a Devonshire country house.*
*Architect: W. E. Lescaze.*

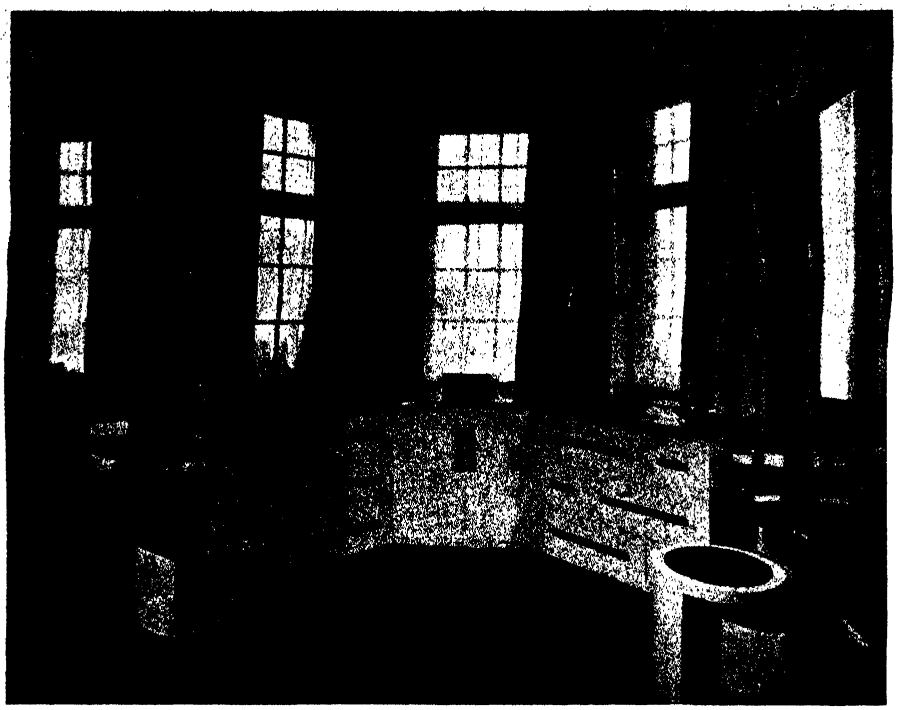


*FIG.* 29. *Bay window used for cupboard and drawers, with mirrors at side. Curtains of American cloth. Designer: Curtis Moffat.*

**Greater use is now made of cupboards and drawers to simplify the domestic side of life and rooms are planned without regard to the conventional situation of furniture pieces.**

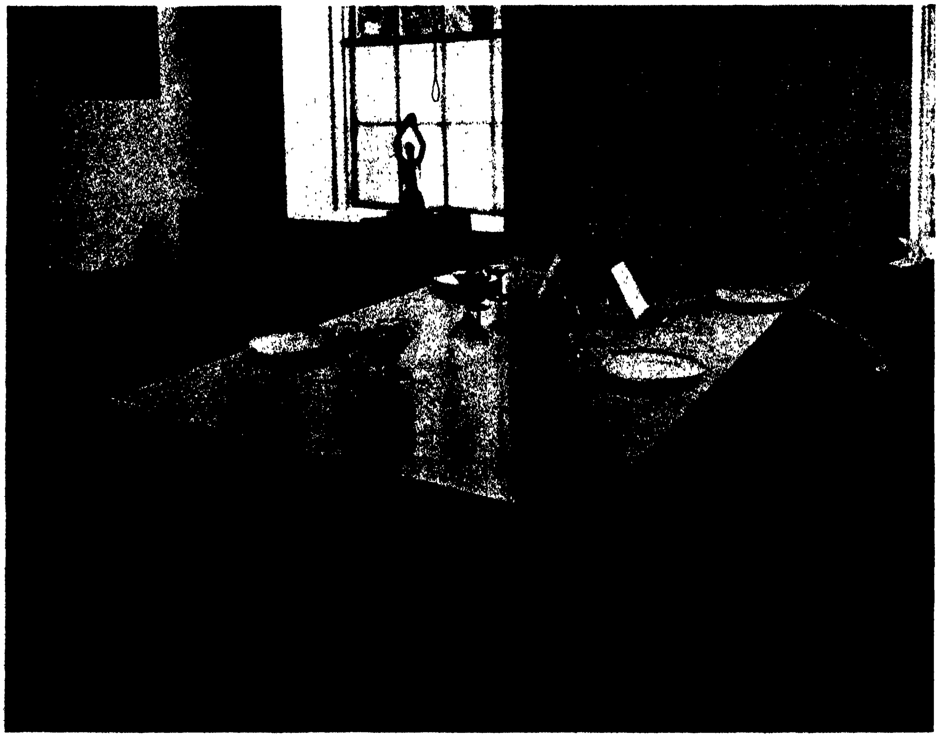


*FIG.* 30. *Dining-room table with solid supports. Designer: Curtis Moffat.*

**The plane surfaces which both common sense and modern materials impose on the decorator have certainly created something which may be termed a "style," and this is often emphasised by horizontal handles and other mannerisms.**

*Fig.* 31. *Door and wall treatment in mahogany standard plywood and laminboard.*
*Architect: Serge Chermayeff.*
*Craftsmen: Waring & Gillow Ltd.*
*Door handles: Beardmore Ltd.*

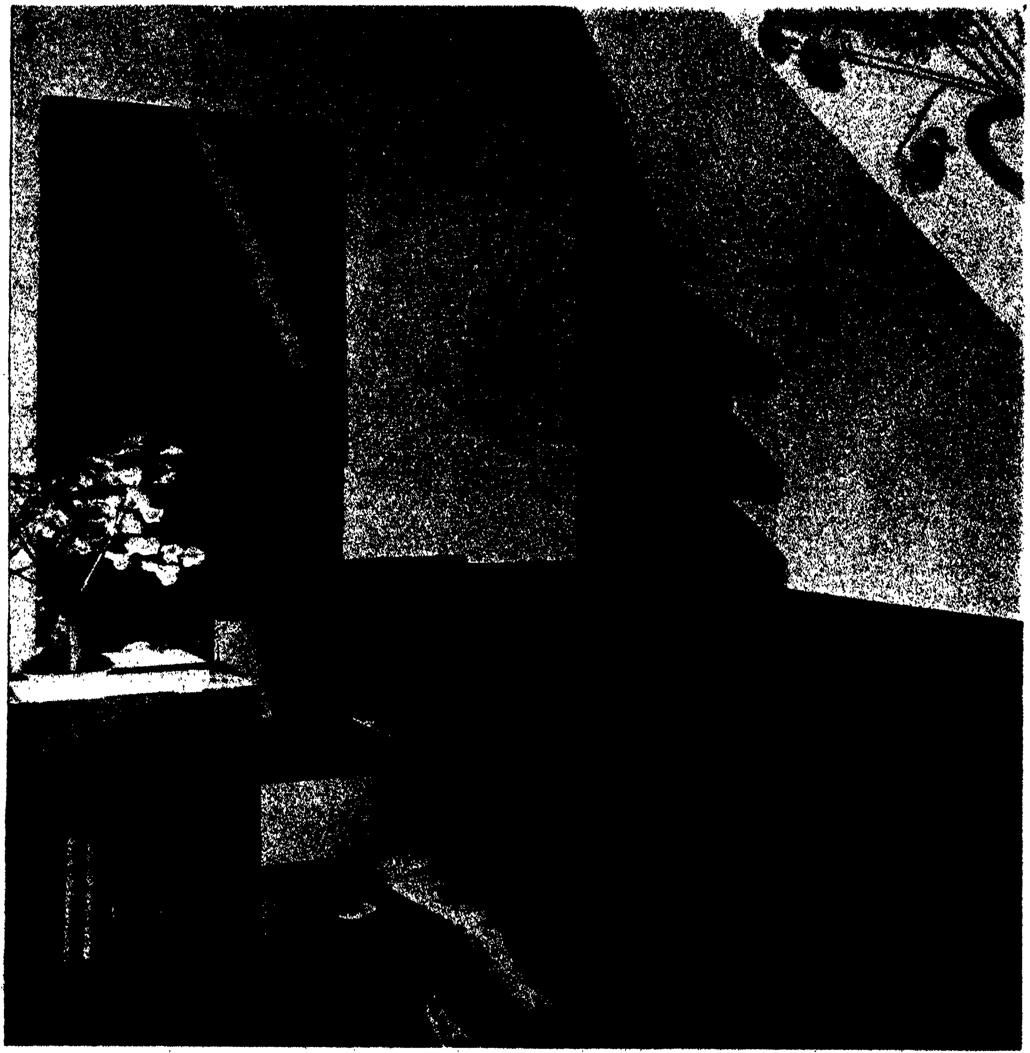


*FIG.* 32. *Bedroom in plywood decorated in bright colours.*
*Architect: T. S. Tait.*

The living-room being in fact something of a conversation piece, it is only logical that the couch and easy chair should become the principal feature. In these two rooms the couch or day-bed also acts as writing table or cocktail cabinet.

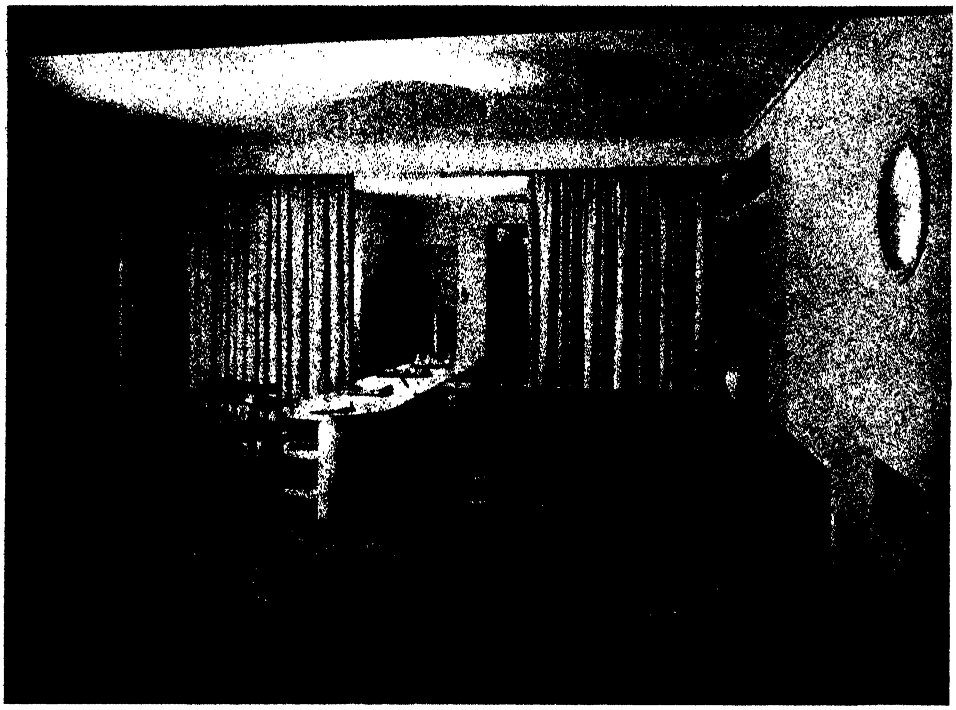


*FIG.* 33. *Living-room in a Chelsea house. Walls are partly panelled with sycamore and partly painted pink. Sheepskin rugs. Curtains rough grey. Settee cushions in grey-brown plaid. Wireless is brought through a grill from below. It is interesting to note how shelves, chairs and cushions all carry through the same lines. Designer: Brian O'Rorke.*

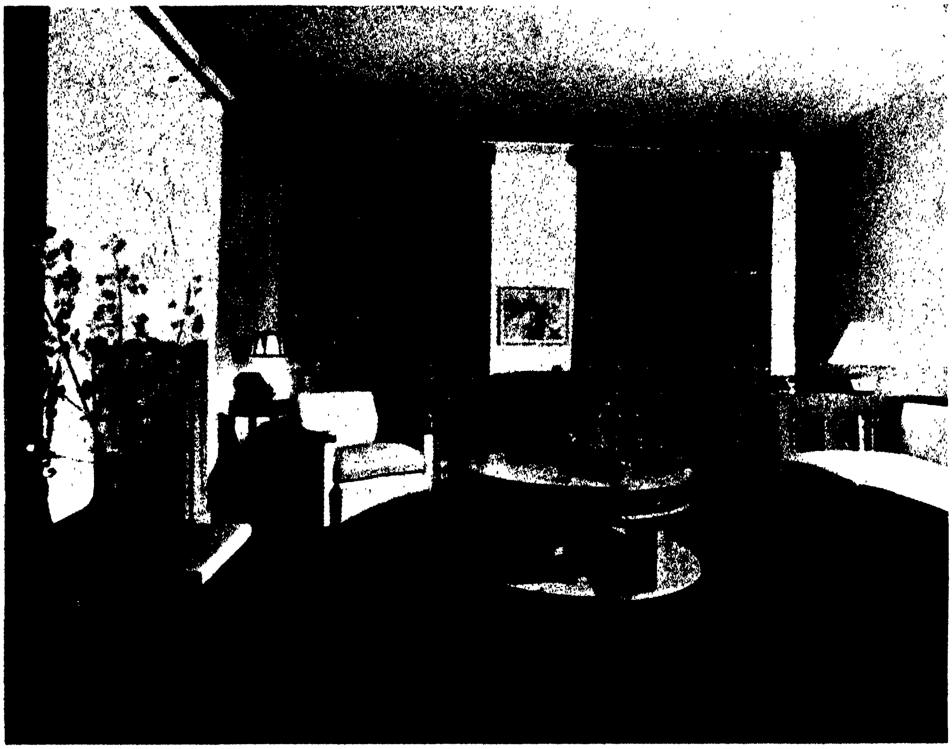
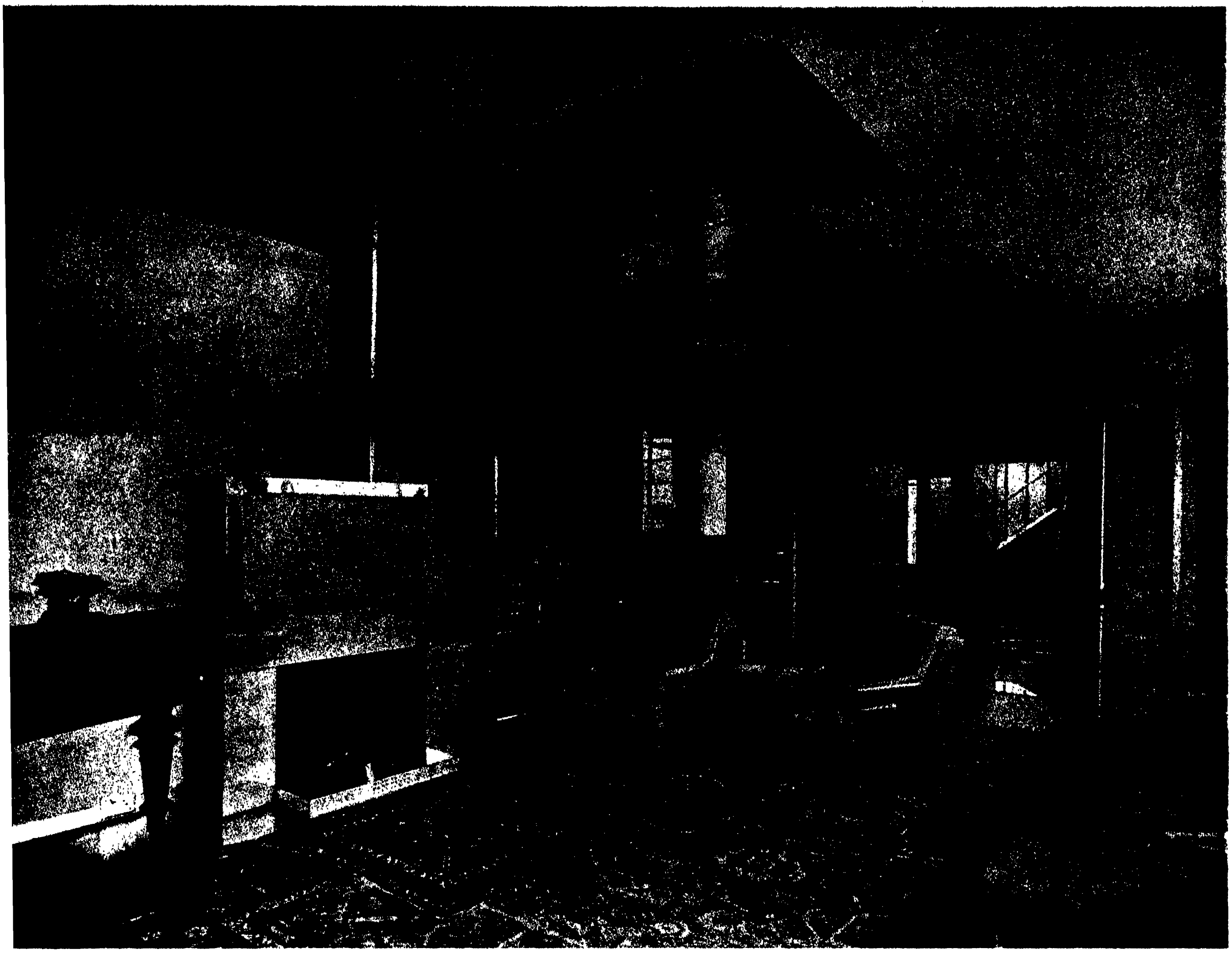
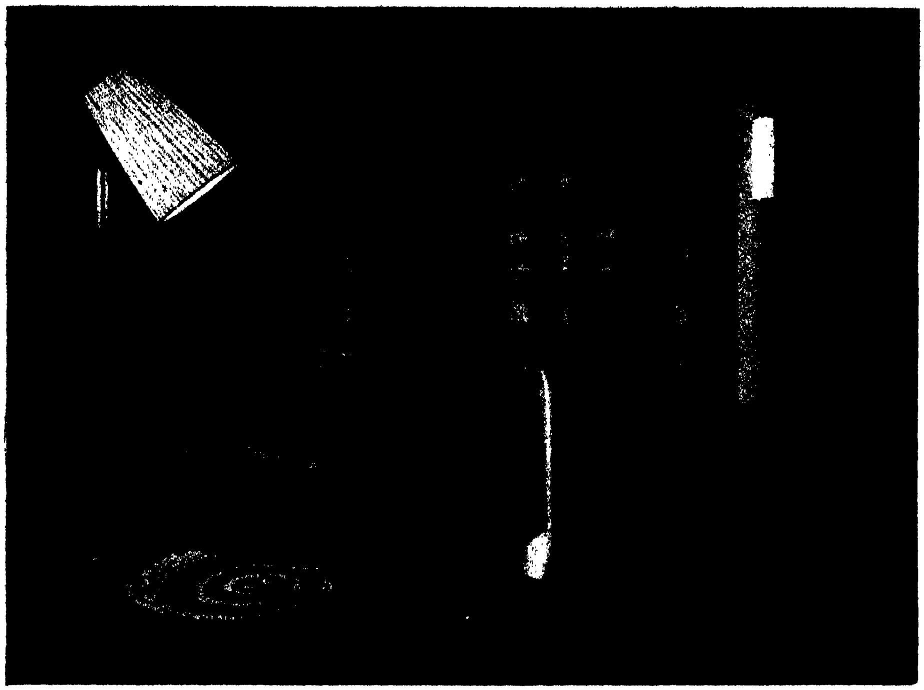


*FIG.* 34. *Living-room in re-decorated London house. The couch has a cabinet in its curved end. Designer: W. Wylton Todd.*



IG. 35. *Living-room in a country house. Here we see a fine disregard for symmetry, though the composition of the room is restful because of its spaciousness. The walls are jade green cellulosed and the fittings of chromium steel.*

*Architect: A. Connell.*



(By courtesy of the B.B.C.)

**While it is impossible to illustrate without colour plates the very important use made of colour harmonies by the decorator today, these interiors will suggest the role played by fabrics and rugs, the latter particularly for their pattern.**

*FIG.* 36. *A waiting-room where fabrics provide almost the entire decorative treatment.*
*Designer: Raymond McGrath.*
*Furniture Makers:*
*D. Burkle & Son Ltd.*
*Textiles: Edinburgh Weavers.*

*FIG.* 37. *Lounge at Claridge's Hotel, where the rug links up the whole decorative scheme, which is in pale pink picked out in green. Carpets in doors in black and cream.*
*Architect: Oswald Milne.*
*Wall Decorations: Mary Lea.*

(By courtesy of the B.B.C.)

G. 38. *An office which expresses admirably the modern conception of interior design and decoration. The efficient planning is obvious, t the restful harmony is the work of an artist.* *Architect: Serge Chermayeff.* *Curtains designed by Allan Walton.*

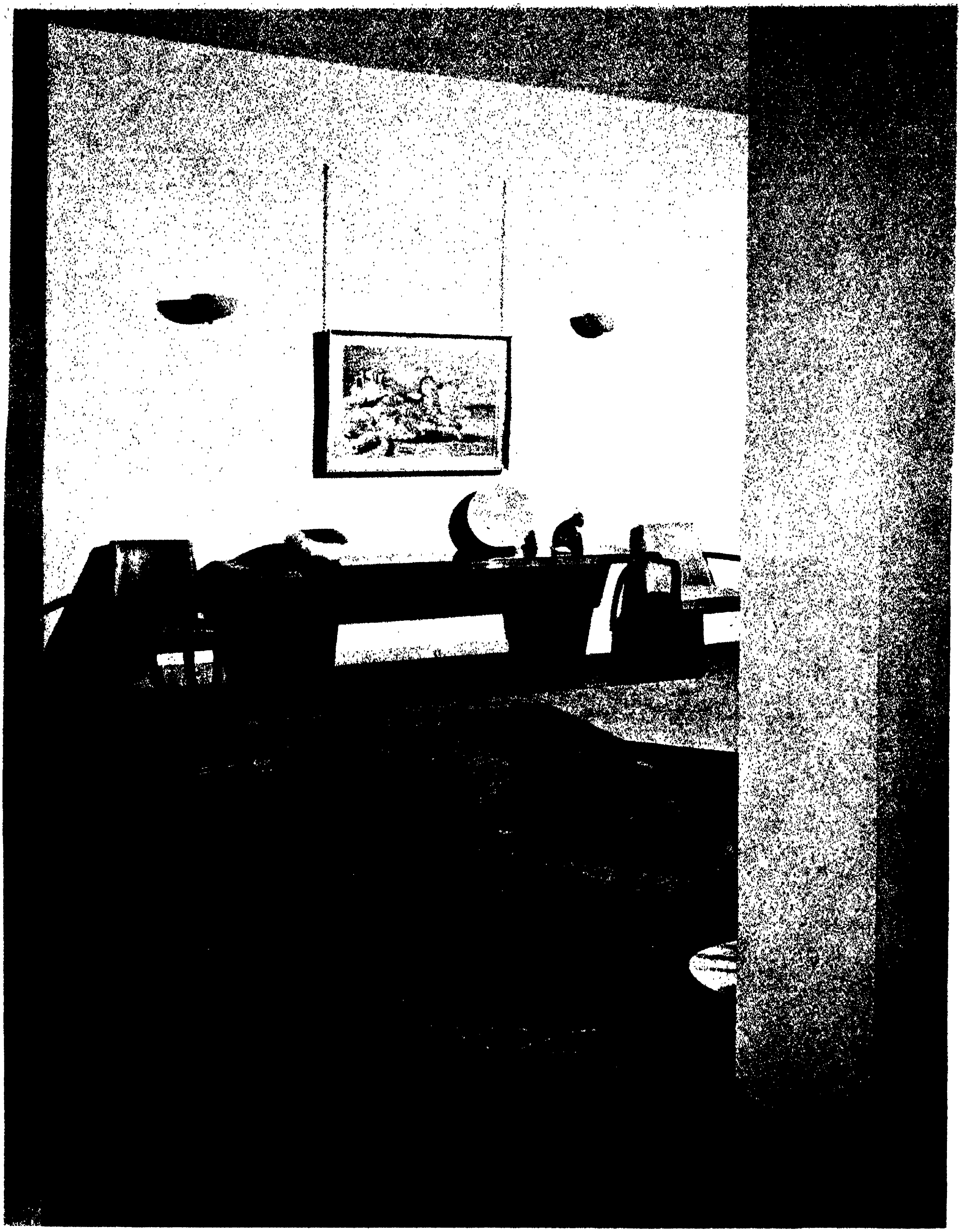


*FIG.* 39. *A hall designed with strict and classical symmetry in which the rug again is an important feature. The furniture is in Australian walnut, and the chairs are upholstered in red leather. The rug is in blues, grey and black.*

*Architect: Serge Chermayeff.*

**These two interiors by the same architect are good examples of a classically trained mind exercising its faculties for contemporary needs and with contemporary materials.**

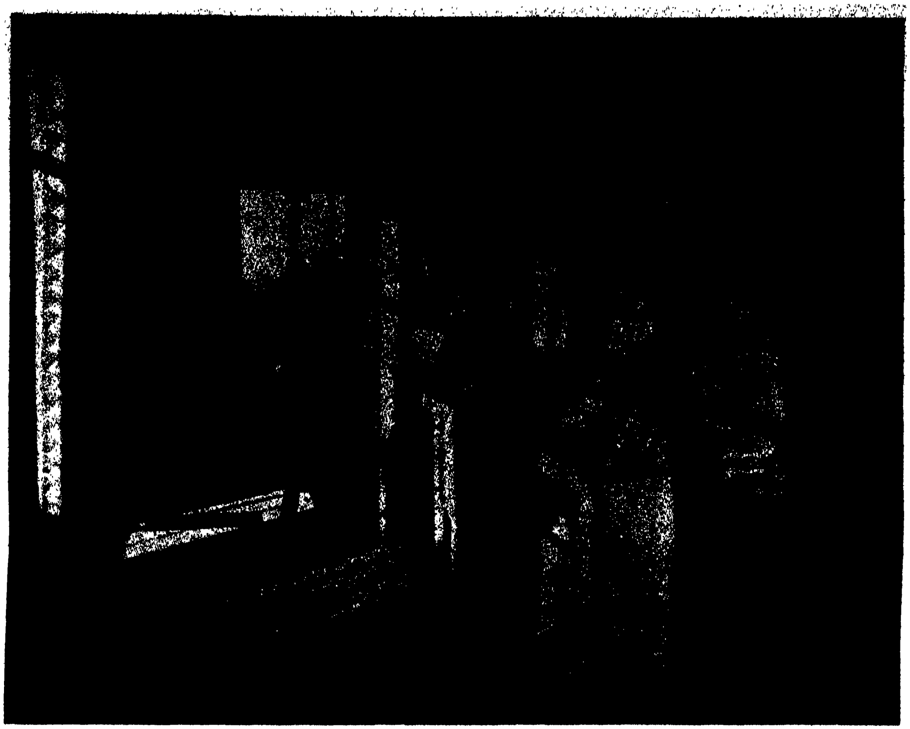


*FIG.* 40. *Living-room in a Dorsetshire country house. Walls: heather grey. Ceiling: chalk yellow. Floor: grey, beige and black Korkoid. Metal desk by Roneo Ltd. finished yellow with black rubber top. Materials: heather browns and greys. Settee and chairs by Heal & Son Ltd.*
*Architect: Edward Maufe.*

(*By courtesy of* The Architect & Building News)

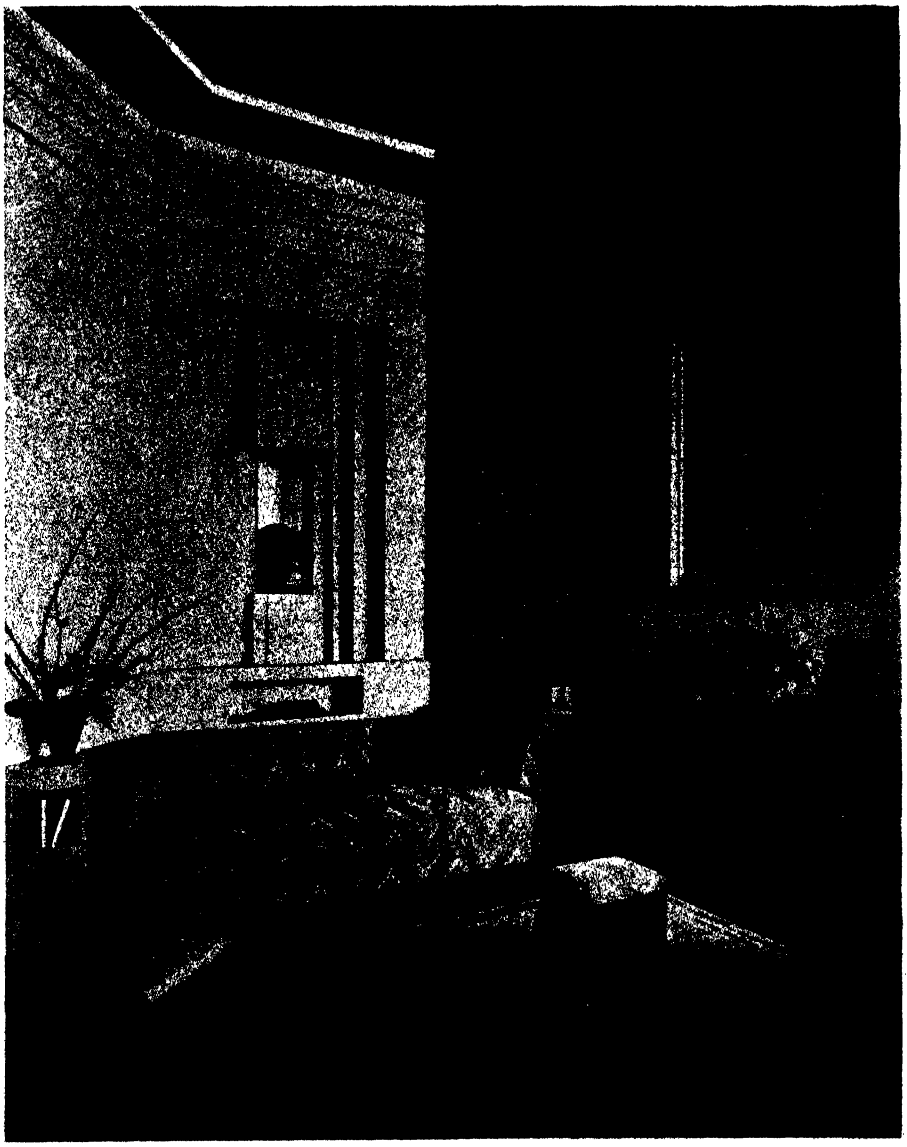
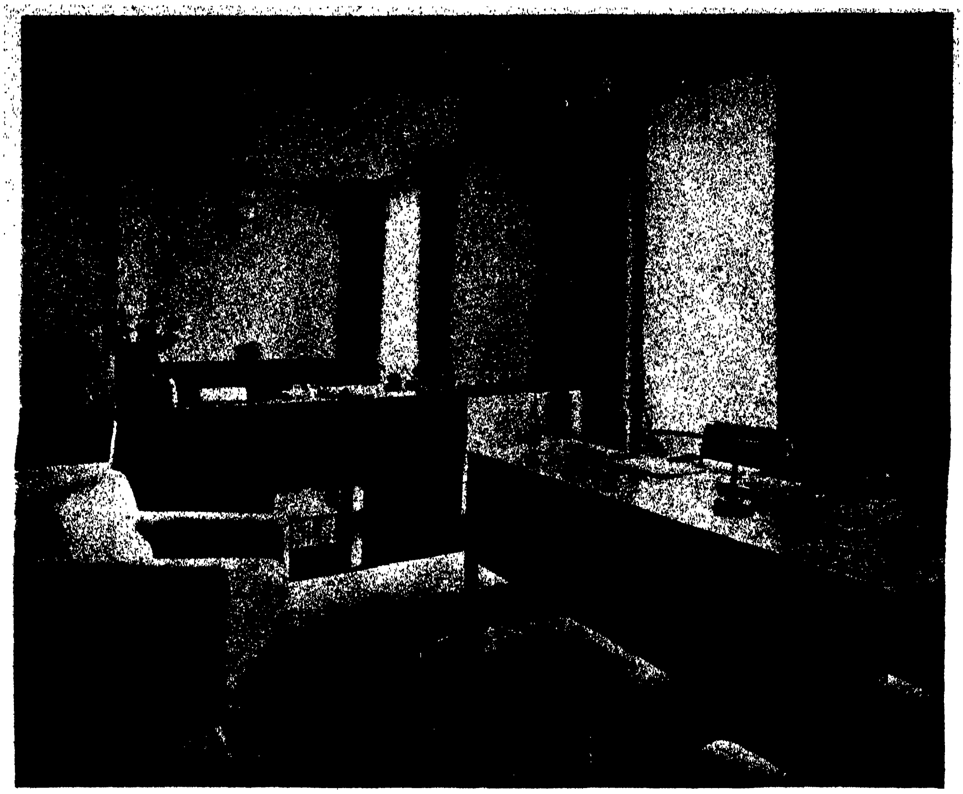


*FIG.* 41. *Corner of sitting-room, with specially fitted couch, in a London house. Walls and ceiling in pale Italian pink, the floor in black composition. Materials in pink, grey and beige.*
*Architect: Edward Maufe.*
*Furniture:*
*Crossley & Brown.*
*Settee: Heal & Son Ltd.*



A feature of contemporary decoration is the low eye level of furniture or fitments, making both for spaciousness and easy cleaning.

*FIG.* 42. *Working study in London house. A large mirror above cupboards and chimney breast covers the entire wall. The colour scheme is black (woodwork), primrose yellow (cupboard doors, walls in lighter shade and parts of rug) and grey (curtains and carpet). The desk is of Japanese chestnut.*

*Designer: Miss M. Templer.*

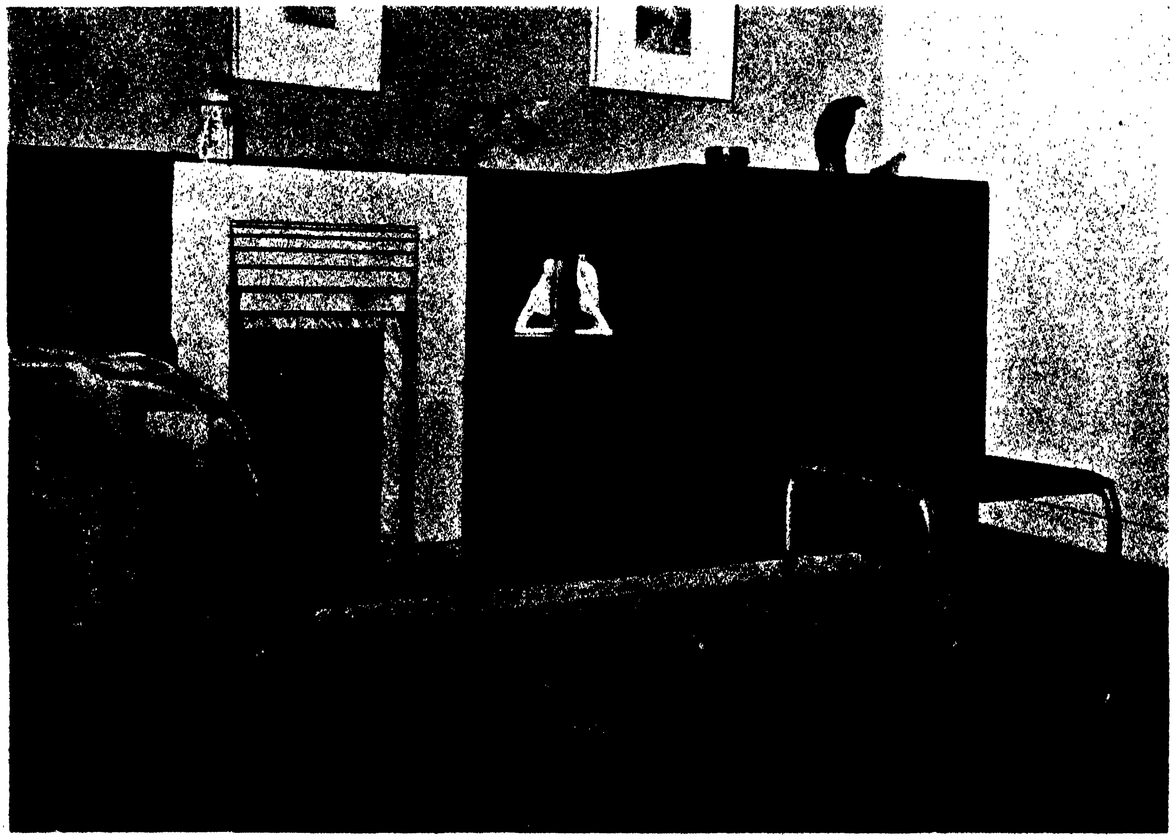


*FIG.* 43. *Man's bedroom with fitted furniture in mahogany.* *Architect: Serge Chermayeff.*

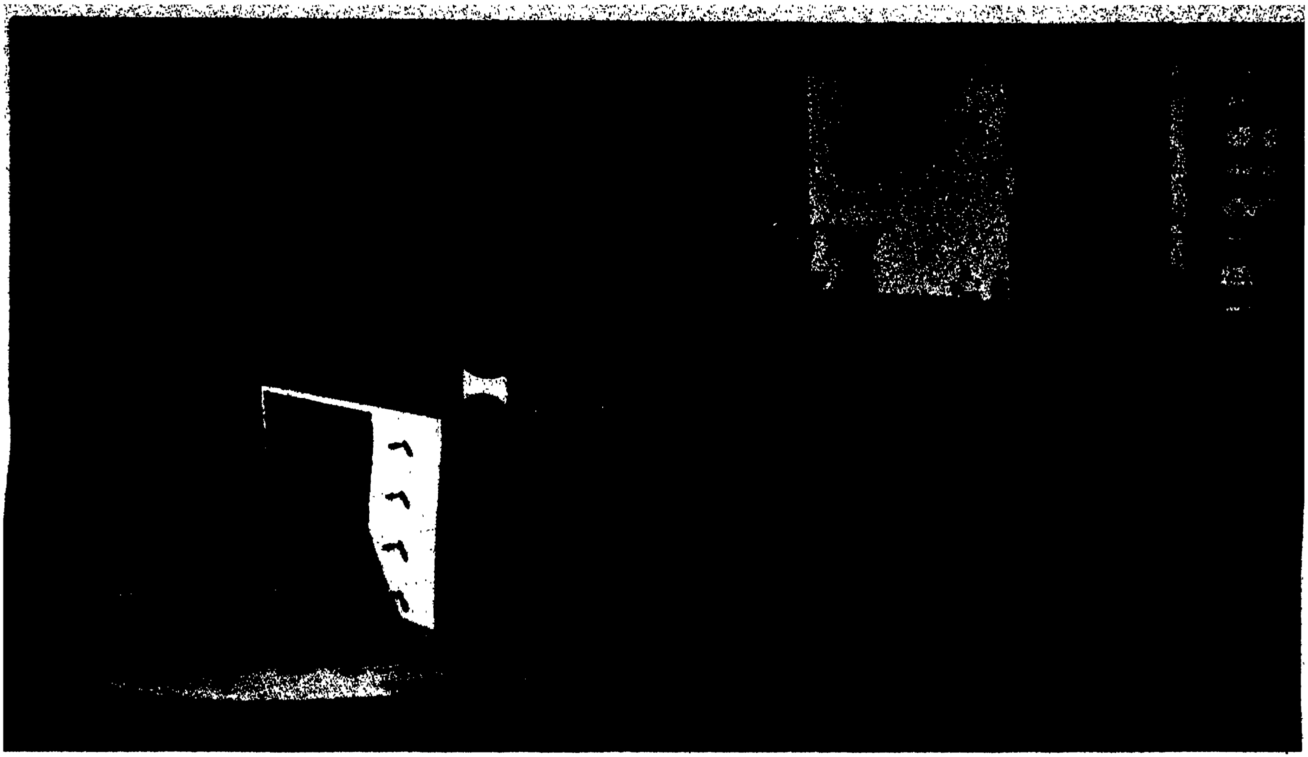


*FIG. 44. A room where the rug and dressing table are allowed to be the central feature of decoration. Furniture in sycamore.* *Architect: R. D. Russell.*
*Furniture: Gordon Russell Ltd.*
*Rug by Marion Pepler.*

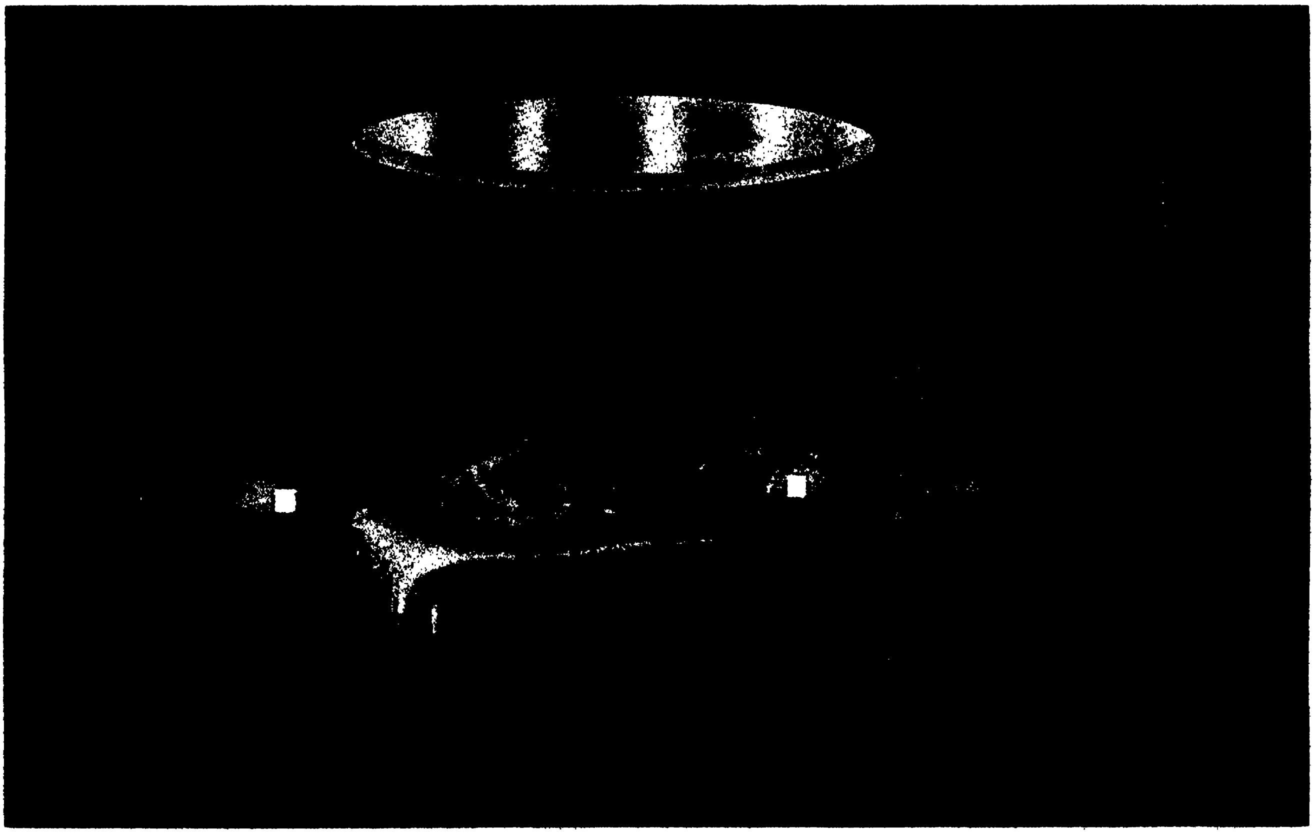
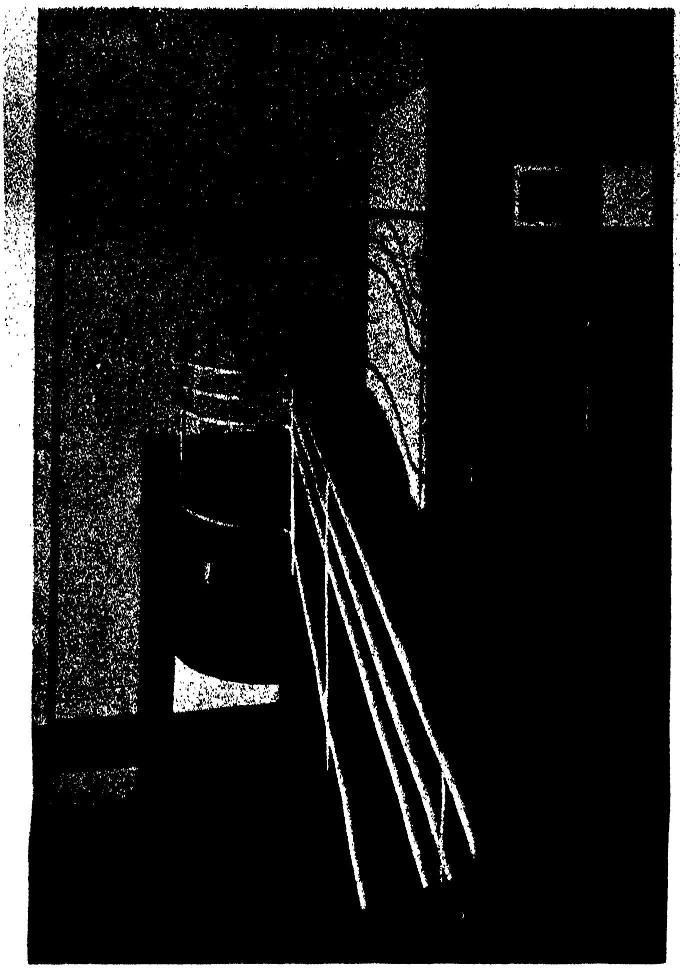
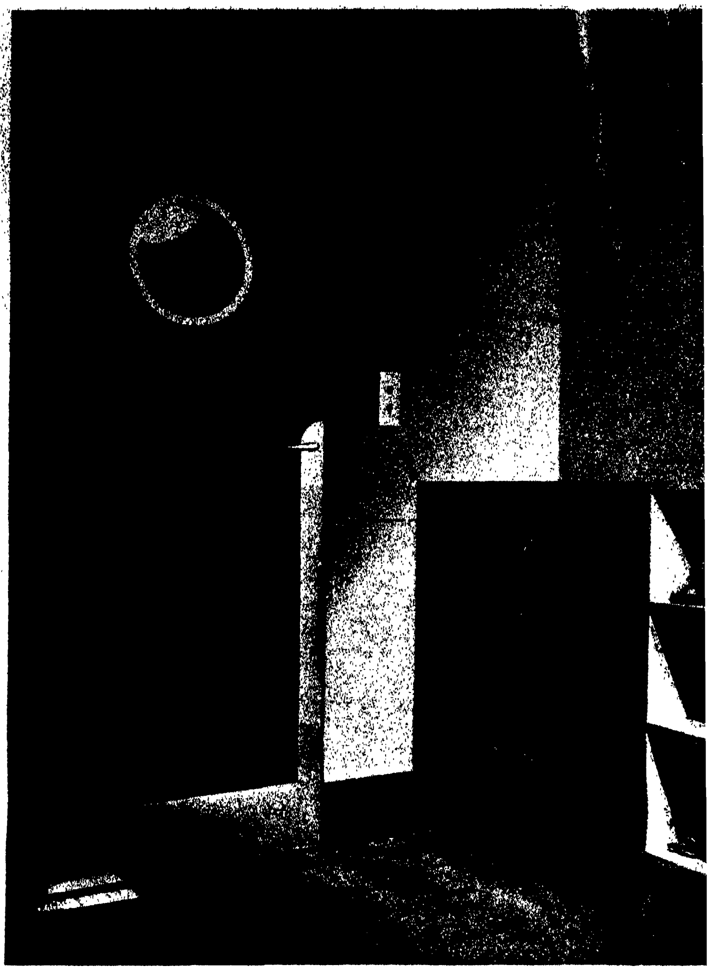


***FIG. 45. A simple and dramatic lady's bedroom design in pink and oyster grey with overhead indirect lighting into silver leaf dome.***
***Architect: Serge Chermayeff.***



(By courtesy of the B.B.C.)

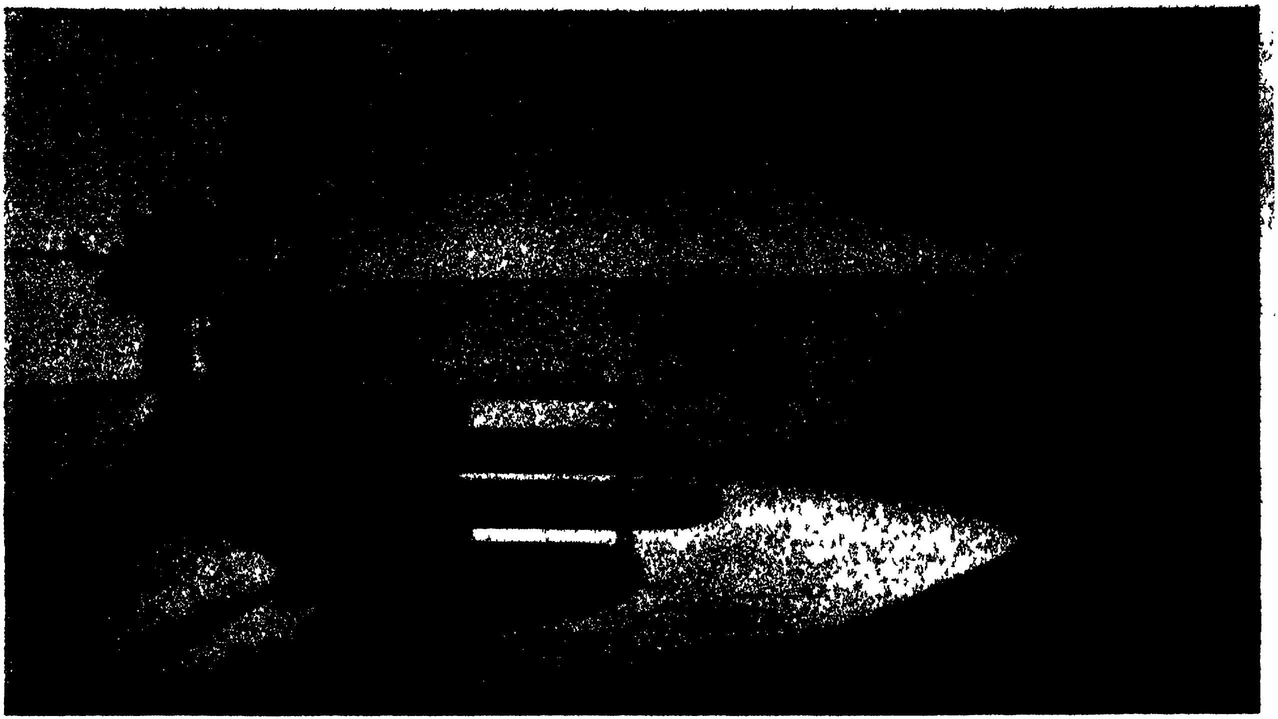
*FIG.* 46. *Balcony at Broadcasting House, suggesting the future of domestic stairs.*
*Designer: Raymond McGrath.*



(By courtesy of the B.B.C.)

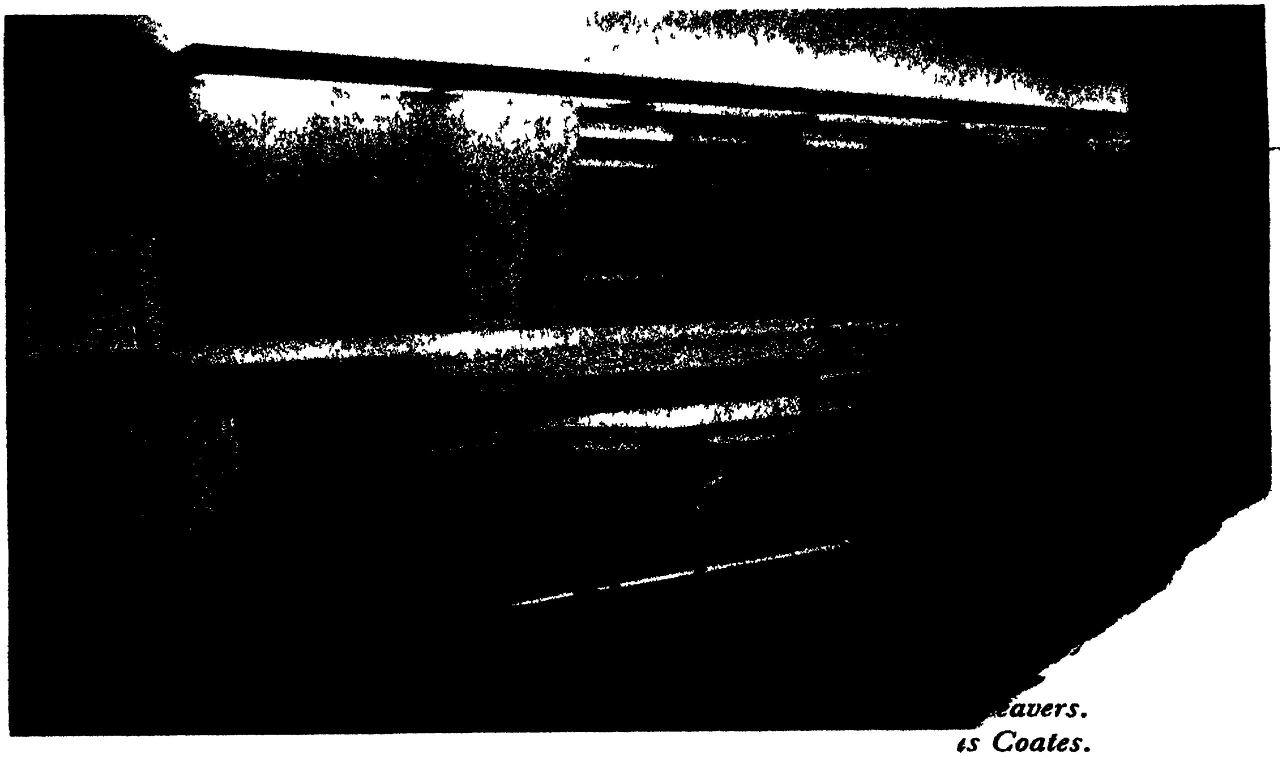
*FIG.* 47. *Door and passage-way, actually at Broadcasting House, but suitable to a kitchen or lobby. The door is veneered Australian walnut, metal work in anodised aluminium. The cupboards are cellulosed grey over mahogany laminwood.* *Designer: Wells Coates.*

It is perhaps in the office and shop that the contemporary architect has found expression best, because there least fettered by traditions. Certainly the results are often more aesthetically satisfying. If the reader is reminded of a ship, it is with obvious reason. These examples suggest the course of domestic design in the near future.



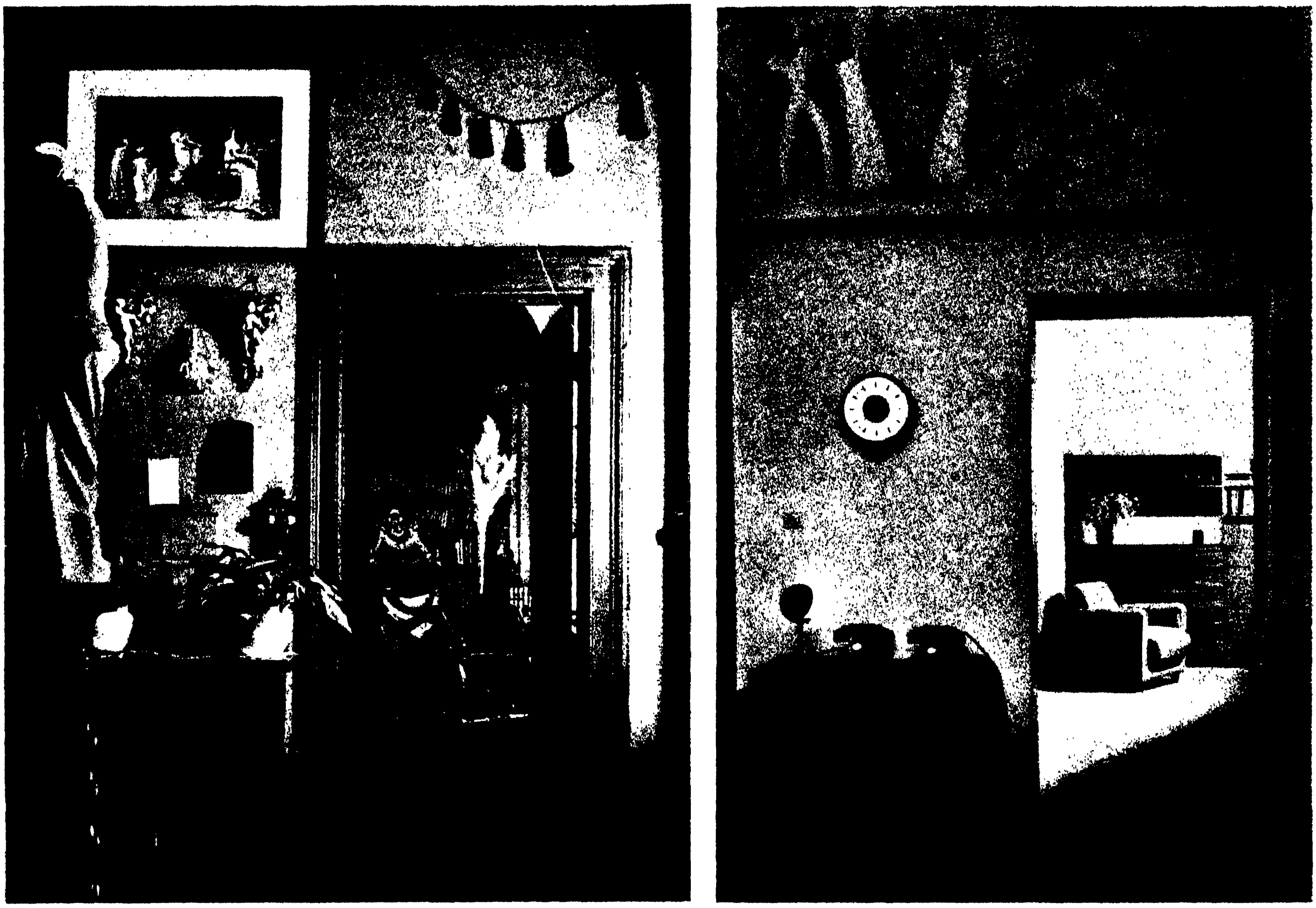
(*By courtesy of the B.B.C.*)

*FIG.* 48. *Waiting-room and lounge, suggestive of a Japanese interior.*
*Designer: Wells Coates.*



*avers.*
*s Coates.*

*FIG.* 49. *Counter and cupboards in Cresta Silk shop, suggesti fitments or library.*



*FIGS.* 50 *and* 51. *The "before and after" of a house in Kensington. The hall equipment is reduced to a telephone cabinet which encloses all the apparatus and an illuminated synchronome clock. Through the door is seen the living-room further illustrated in Fig.* 52. *The frieze is by John Armstrong.*

*Architect: Wells Coates.*

Should we be disposed to rebel against the austerity of modern decoration, it is as well to remind ourselves of the disorder from which we have but recently escaped. Actually our present style has far more in common with that of Wren or Adam than it has with the Age of Bric-à-Brac in which we were brought up.

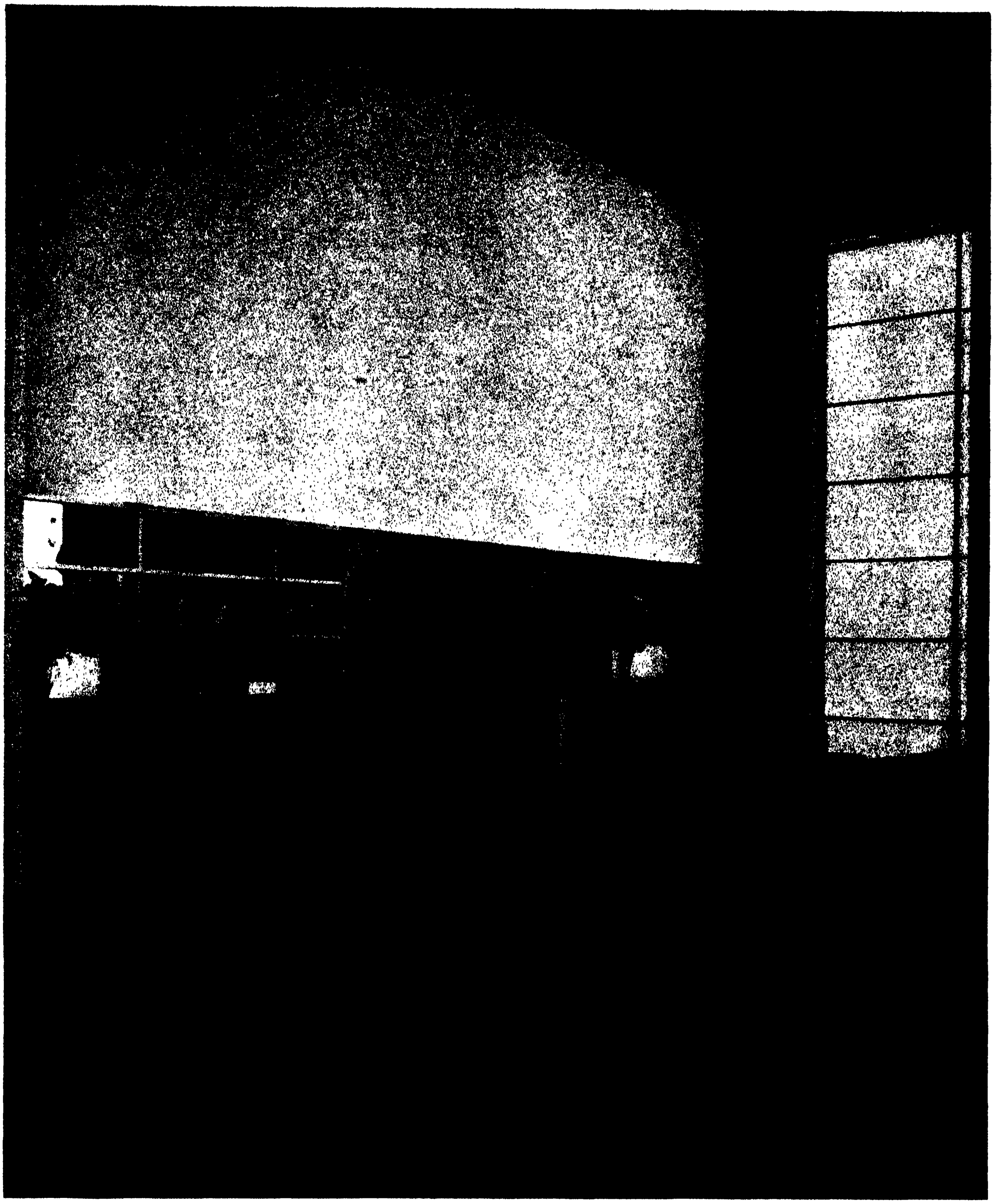


*FIG.* 52. *Wall fitting in the living-room of a Kensington house recently re-decorated. The fitting is in laminated wood veneered with Australian walnut. The ceiling band is carried out in acoustic material to provide the extra absorption required for wireless and not provided by carpet and upholstery. Across the window is a sliding screen in four leaves of lacquered wood and pale shantung silk. The screen is illuminated by a trough over so that the general illumination of the room is from the same zone by night as by day.*

*Chairs covered in fabrics by Edinburgh Weavers.*
*Architect: Wells Coates.*

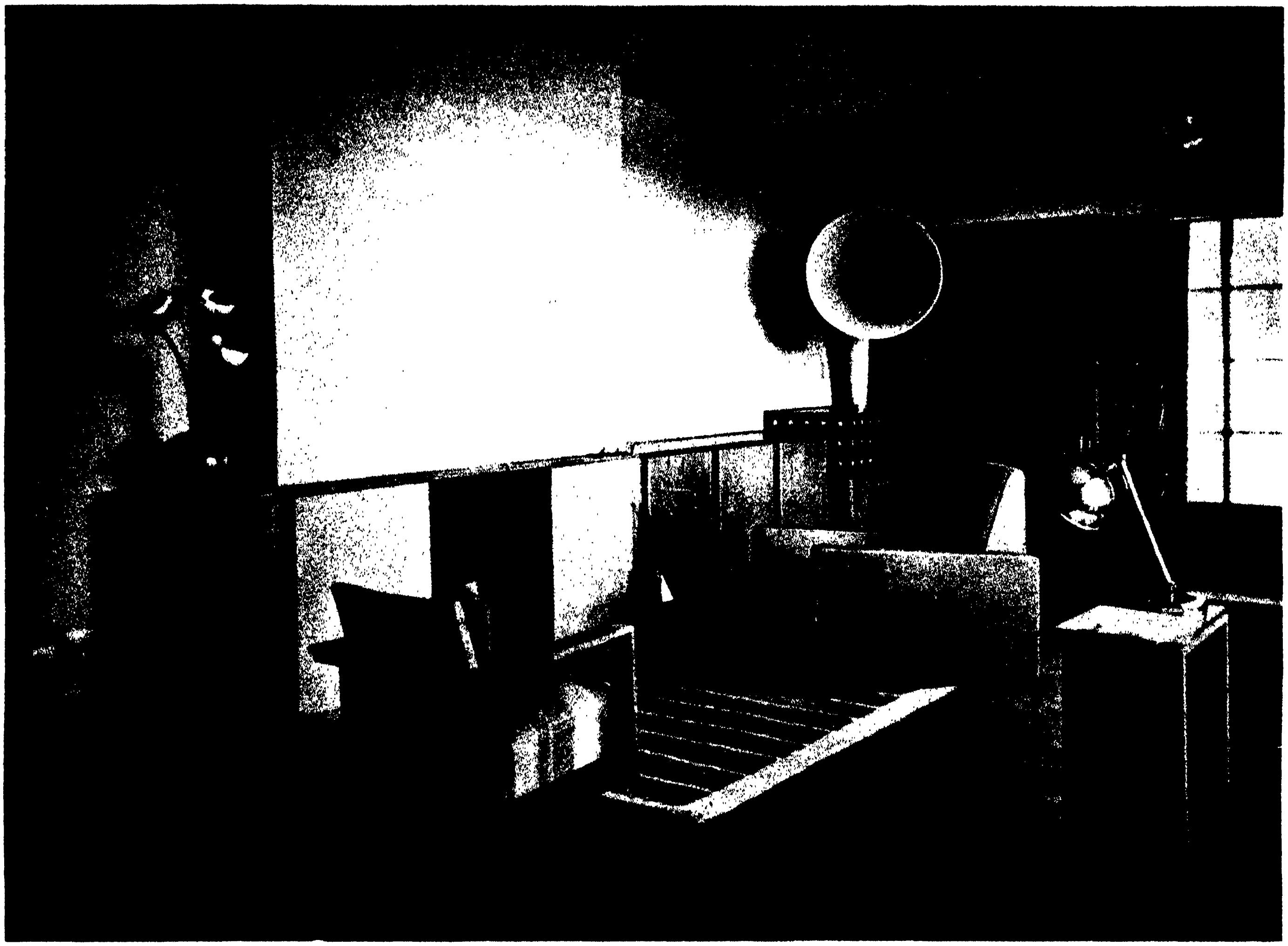


*FIG.* 53. *A living-room in a modern country house, planned obviously for comfort and efficiency. The circles and rectangles, which are the natural consequence of machine production methods, seem accidentally to give unity to the whole.*

*Architect: R. D. Russell.*
*Furniture: Gordon Russell Ltd.*
*Rugs by Marion Pepler.*

# FURNITURE

OUR ideas on furnishing have changed considerably in the last ten or twenty years, and it is probable that they will undergo even more radical modifications in the near future. Our mothers, when they looked at their new drawing-room or best bedroom, would say to themselves, "That corner looks a bit bare. I wonder what I could put there?" And something was found, not because it was needed, not even because it was beautiful, but to fill a mean and ill-bred gap. As time went by the accretions to the home gradually hid entirely the walls and floors, which were only bared at the annual spring-cleaning, that dreaded sacrifice to Hygeia. Such interiors are now so rarely found that if in a country rectory or seaside lodging we come upon a mature and genuine specimen, we are amazed that people could live encumbered with so many possessions even though we are forced to admit the sentimental charm of the whole. The epoch of intricacies, of souvenirs, of plush, of carving and mother-of-pearl has gone. Furniture types, which had continued to multiply until they were known in their entirety only to the compilers of auctioneers' catalogues, are subject to an opposite tendency. They are being reduced in number, and one type must now serve several uses. The table, the chair, the settee, the bed and the desk: within these five types all the furniture of the modern house may be comprised. Other types have either gone out of use or been superseded by fitments.

Mr. Wells Coates, in a brilliant article on the subject recently published,* stresses the change of attitude to furniture which must necessarily result from our modern civilisation. He argues that the original meaning of "furniture," as "something with which one is provided" or "equipment," is sounder in its conception that its present meaning of "movables," expressed more clearly in the French *meubles* as opposed to *immeuble, i.e.* the house itself. He would have us regard furniture as a thing to be used and not to be carried about to the end of our lives and for generations to come. "Very soon," he writes, "it will be considered quite as fantastic to move accompanied by wardrobes, tables and beds, as it would seem today to remove the bath or the heating system." Thus even the five furniture types I have mentioned above may soon be further reduced and only the easy chair survive amongst personal possessions.

Certainly these tendencies can be seen at work in many of the interiors here illustrated, though it may be long before we rationalise our lives to the extent which reformers now demand. Englishmen have inherited a love of good craftsmanship and a sentiment for family possessions. We shall not find it easy to treat our homes as we do our cars, to be discarded without a pang as soon as a later model is on the market. But one development at any rate which is likely to commend itself is now making its appearance. Furniture on the unit principle, which can be added to, reassembled, reshuffled and moved with ease, has obvious advantages both from the point of view of the user and the manufacturer.

Quite apart, however, from these influences, furniture itself has changed very largely in the last ten years. The pioneer work of William Morris, Gimson and Barnsley has had its influence on middle-class taste, and oak furniture of simple lines is now a commonplace in the big stores. Mahogany and french polish no longer reign supreme. Furthermore the Paris Exhibition of

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*"Furniture Today—Furniture Tomorrow," *Architectural Review*, July, 1932.

1925, though it gave rise to some fearful progeny, did at least stir our imaginations, and furniture of quite new forms is now to be seen. The worst of it, usually termed "modernist" by the trade, is very sorry stuff, tricked out with a few jazz motives and intent on being novel. The best of it, though it does break away from well-known traditions, is quite sound because the use of laminboard and metal makes new constructional methods necessary. The many new woods which the modern designer can and does employ have added largely to interest and decorative effect.

The reign of antiques and reproductions, now mercifully at an end, though it may linger here and there in suburban stores and provincial lumber rooms, has left us so bereft of any living tradition in furniture that we have now no national standard or style. It is evolving at this moment, but it is difficult for the average householder to recognise what is constructionally sound as well as what is aesthetically satisfying to himself. He can tell himself that the elimination of mouldings and carvings is sensible or that rounded corners will avoid bruises in a confined space, but for the constructional sanity of furniture he must trust to the trained designer and the good name of the firm which employs him. And it is certain that the central-heated house is going to impose a greater strain on furniture than it has had to bear before. If the public will learn to think as shrewdly about furniture as it does about motor-cars or wireless, the modern designer and the modern machine can give it better value measured in terms of use than ever it has been accustomed to in the past.

## FOR REFERENCE:

JOHN C. ROGERS: *Furniture and Furnishing.*
JOHN C. ROGERS: *Modern English Furniture.*
PAUL NASH: *Room and Book.*

**A good bed is the most essential piece of furniture in a house and this country excels in comfortable bedding, better tested than illustrated. The brass bedstead "with knobs" has given place to the simple wooden head and foot, but now steel threatens again the supremacy of wood.**

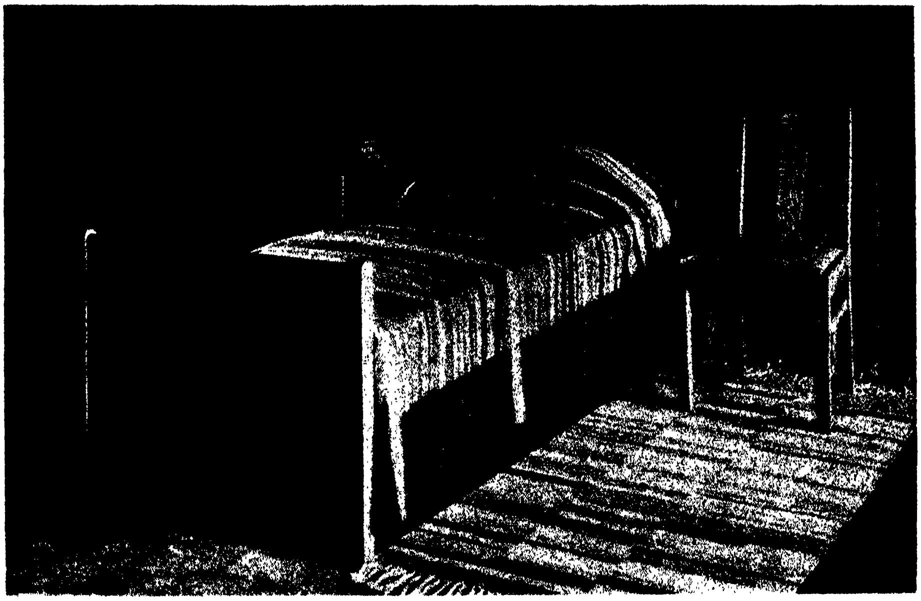


*FIG.* 54. *A single bedstead and chair of pleasant and simple proportions.*
*Designers and Makers: Gordon Russell Ltd.*

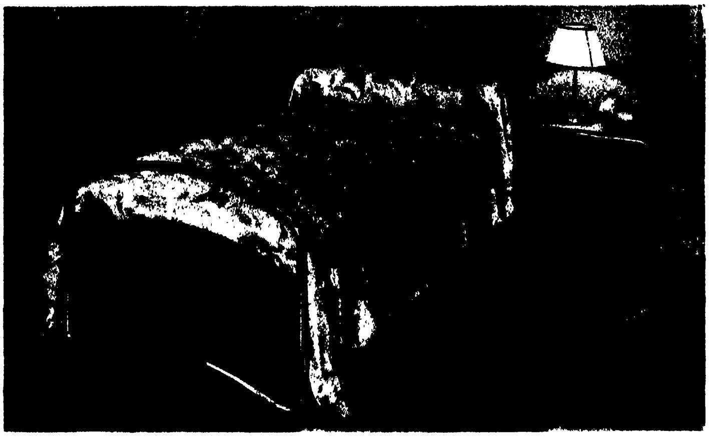


*FIG.* 55. *Bed in chromium steel tube and mahogany.*
*Designer: Oliver Bernard.*
*Makers: Pel, Ltd.*

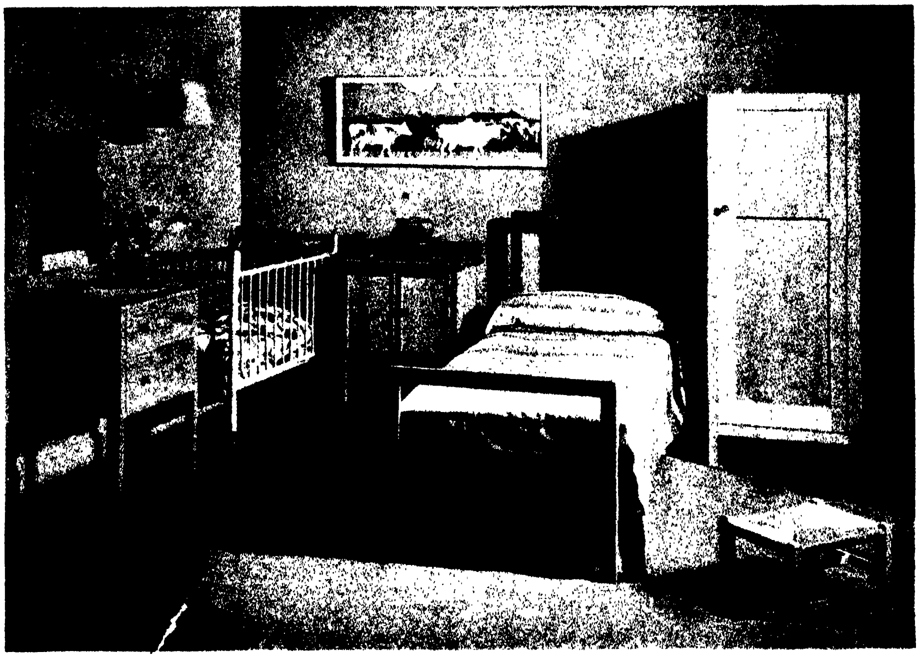


*FIG.* 56. *An inexpensive night-nursery or bedroom suite in unpolished oak.*
*Designers and Makers:*
*Heal & Son Ltd.*

The provision of shelves or cupboards for bedside necessities, either in wall recesses or inside the bedhead itself, is a natural development.

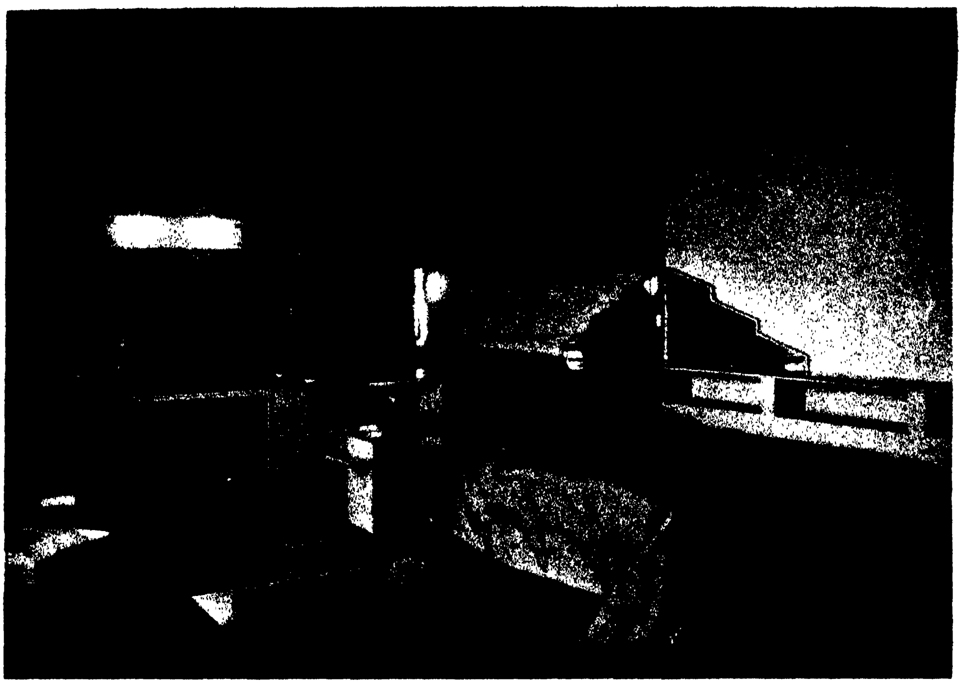


*FIG.* 57. *Corner of a bed-sitting-room with fitted shelves. Walls and woodwork in shades of clear primrose yellow, the woodwork slightly the darker. Bedspreads and carpets in beige-buff tones. (The coverlet would be better perhaps if it did not trail on the floor.) Architect: Howard Robertson.*

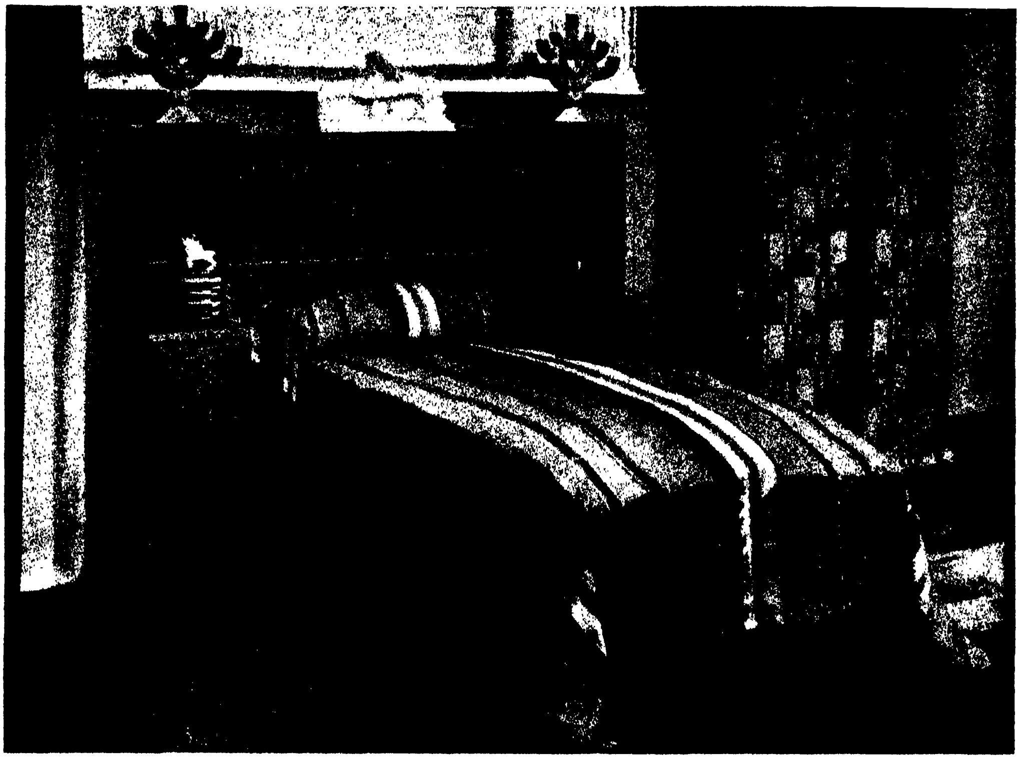


*FIG.* 58. *Bedside fitment in weathered oak for single divan. Electric strip light beneath head valance. Bedspread and hangings in green, gold and fawn artificial silk and cotton. Donegal hand-tufted rug in dull pink, browns and fawns.*

*Designers and Makers: Heal & Son Ltd.*

The bedroom suite, until recently the staple product of the furnishing trade, is less popular nowadays, giving way before the fitted cupboard and divan bed. Otherwise suites tend to become simpler in line and surface.

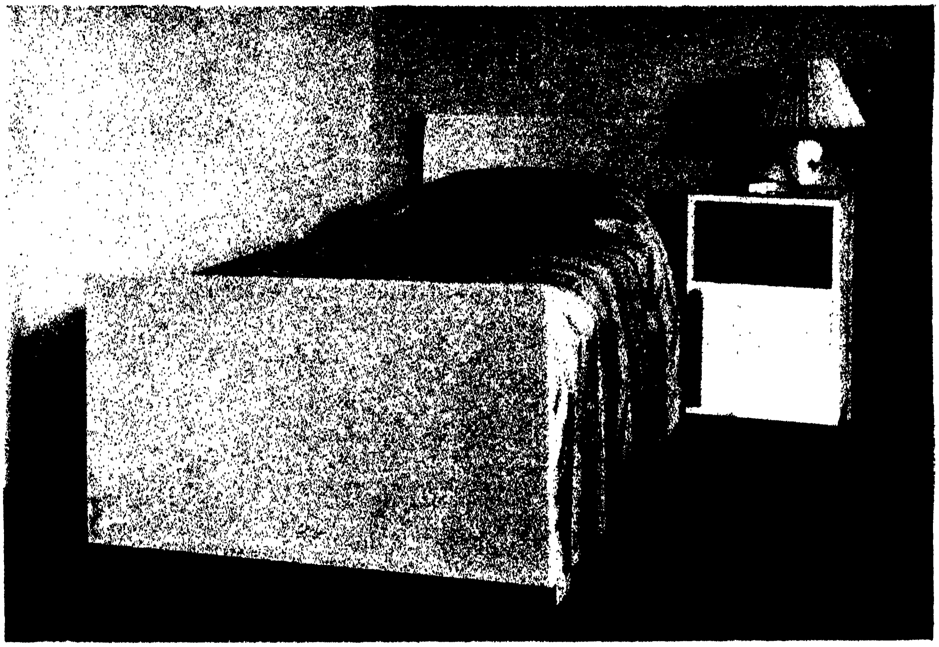


*FIG. 59. A simple bed and table painted pale grey and jade.*

*Designer: E. Arthur Brown.*
*Makers: Crossley & Brown.*

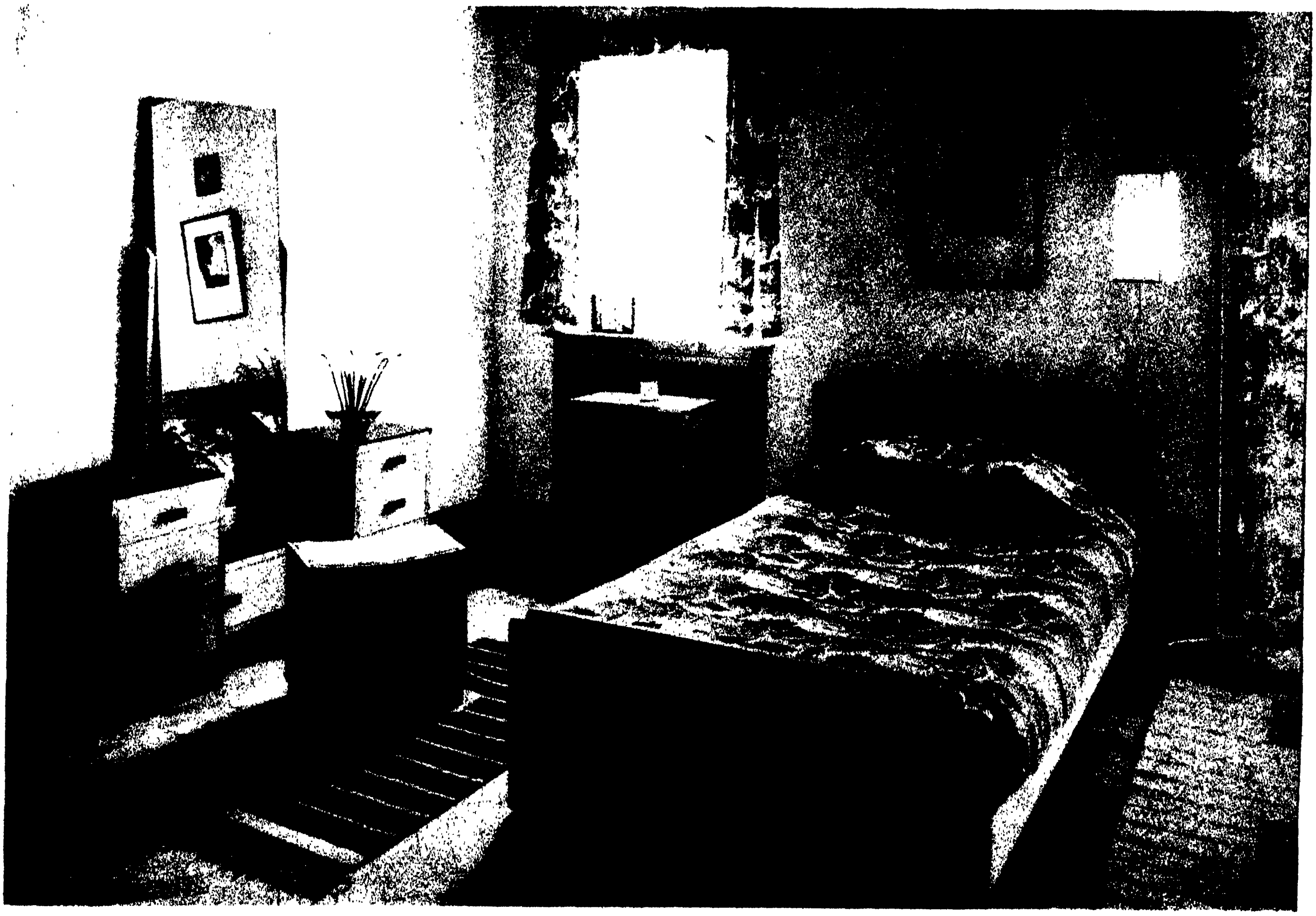


*FIG. 60. A simple bedroom suite in oak and ebony, with black glass tops to dressing tables.*

*Designer and Makers: Staverton Builders.*

**In bedroom furniture of a more expensive nature the designer has more opportunity to provide beautiful surfaces and patterns, but the same absence of carving and the same simplicity of outline will be found as in the mass-produced article.**

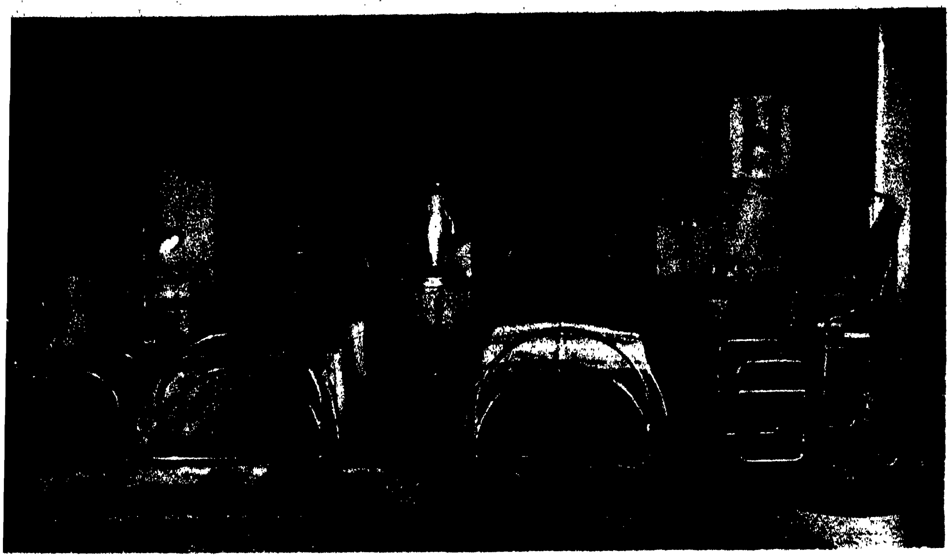


FIG. 61. *A bedroom suite in chromium-plated steel. Hangings of blue, green and gold damask; pile carpet in shades of green, grey and fawn. Designers: Heal & Son Ltd.*

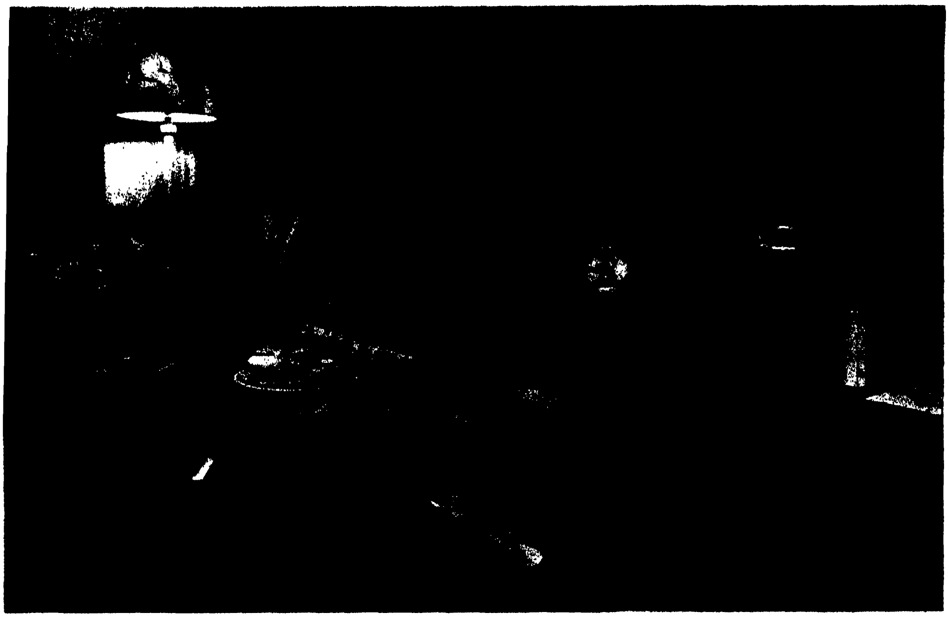


FIG. 62. *Lady's bedroom suite in English sycamore. The walls in silver colour wood. Designer and Maker: Betty Joel.*

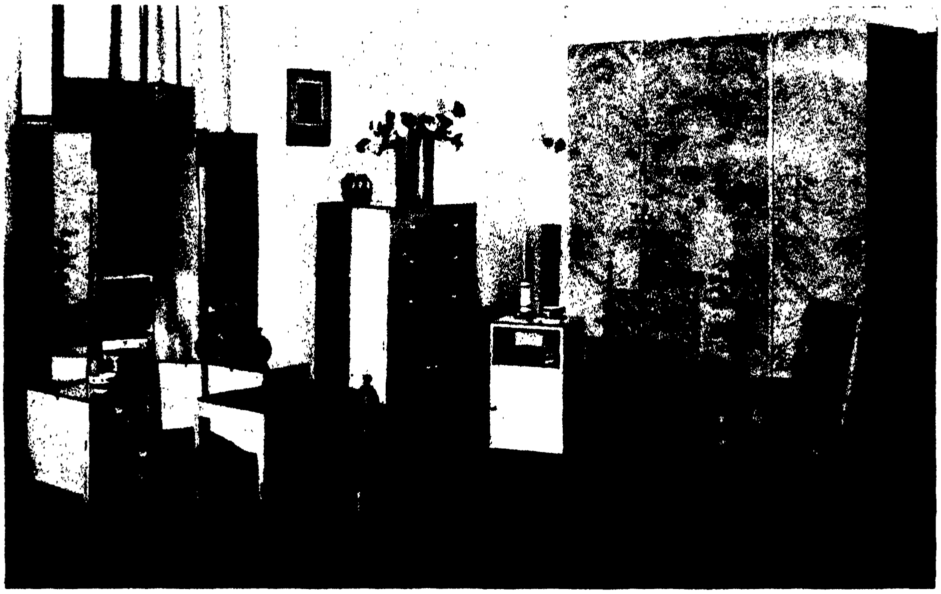


FIG. 63. *Bedroom suite in sycamore with pearwood basis. Designers and Makers: Bath Cabinet Makers Ltd.*

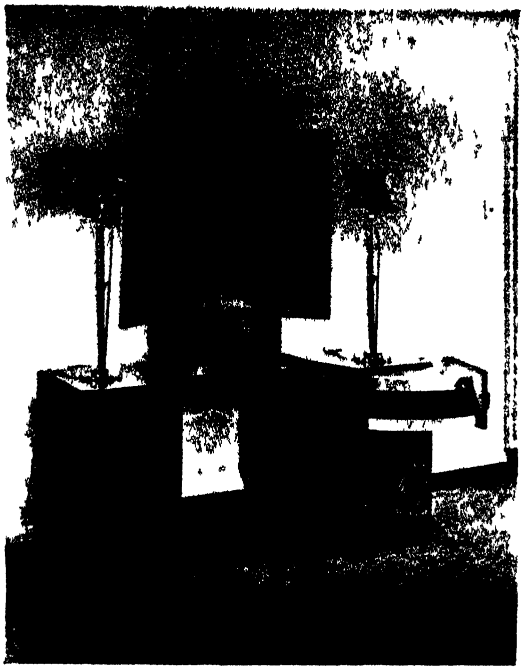


*FIG.* 64. *Dressing table at Claridge's Hotel in Queensland maple with ebonised plinths and handles.*
*Architect: Oswald Milne.*
*Makers: Bath Cabinet Makers Ltd.*

*FIG.* 65. *A bedroom suite in maple-burr. Fabrics art silk beige and two blues, curtains in salmon colour.*
*Designer: Serge Chermayeff*
*Makers: Waring & Gillow Ltd*

The full length mirror is, of course, a sensible piece of furniture whether for a man's or woman's bedroom, and its natural place is, perhaps, the dressing table, though often it is fitted inside the wardrobe.

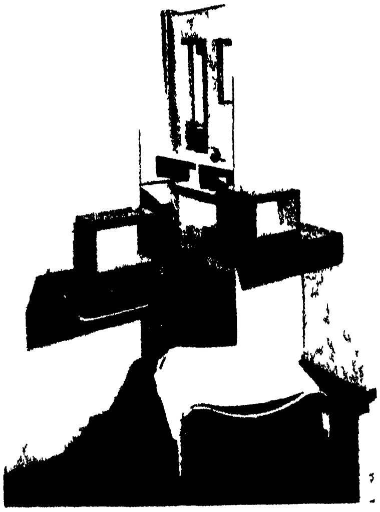


*FIG.* 66. *Ingenious and simple wall dressing mirror.*
*Designer: Arundell Clarke.*

(By courtesy of Architectural Review)

*FIG.* 67. *Bedroom furniture veneered with figured birch stained oatmeal colour.*
*Designer: David Pleydell-Bouverie.*
*Makers: Crossley & Brown.*

G. 68. *Dressing table with mirror-backed folding lid to centre. Finished in burnished silver lacquer.*
*Designers and Makers: Rowley Gallery.*

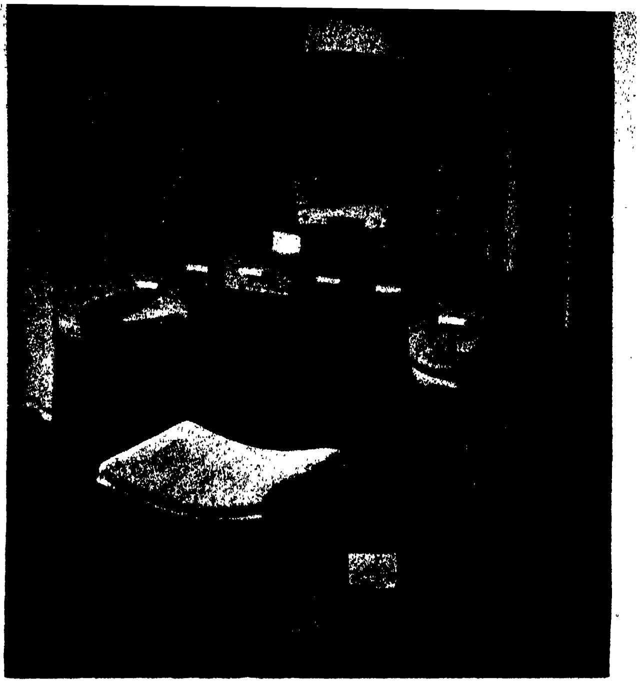
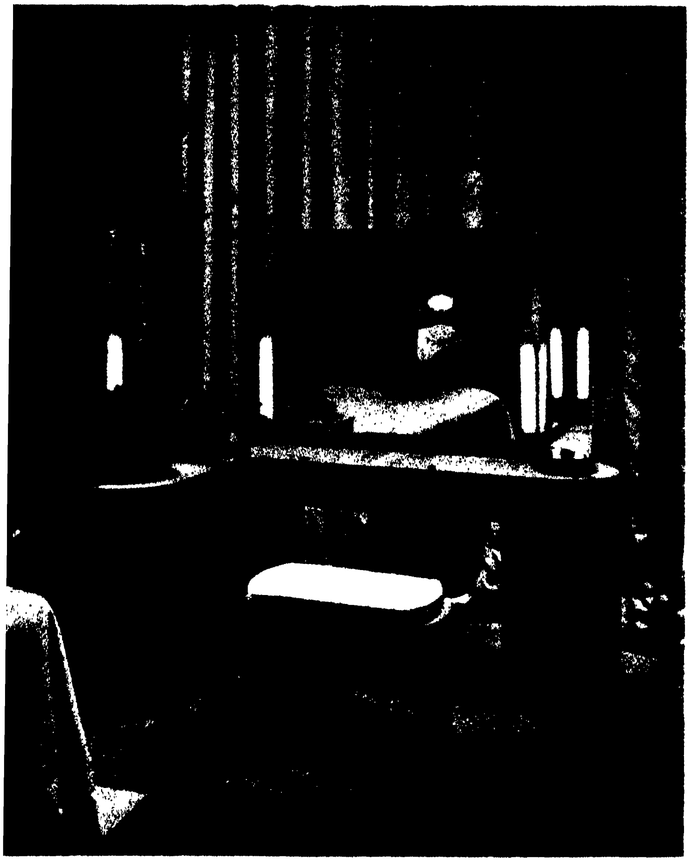


*FIG.* 69. *Dressing table with Australian maple top and oil silk hangings. Designer: Oliver Hill.*



*IG.* 70. *Dressing table for lady, veneered in English sycamore, dyed pale dove grey with ebonised handles. The side mirrors are on turntables and are double backed with different tints. Designer: Wells Coates.*

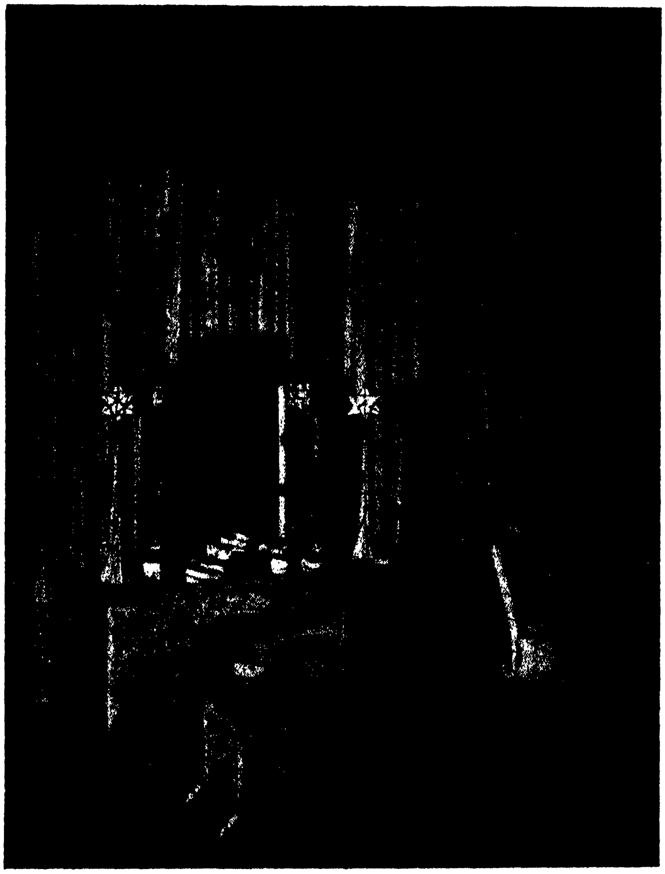


*FIG.* 71. *Painted dressing table and stool for lady's bedroom.*
*Designer: Guy Elwes.*

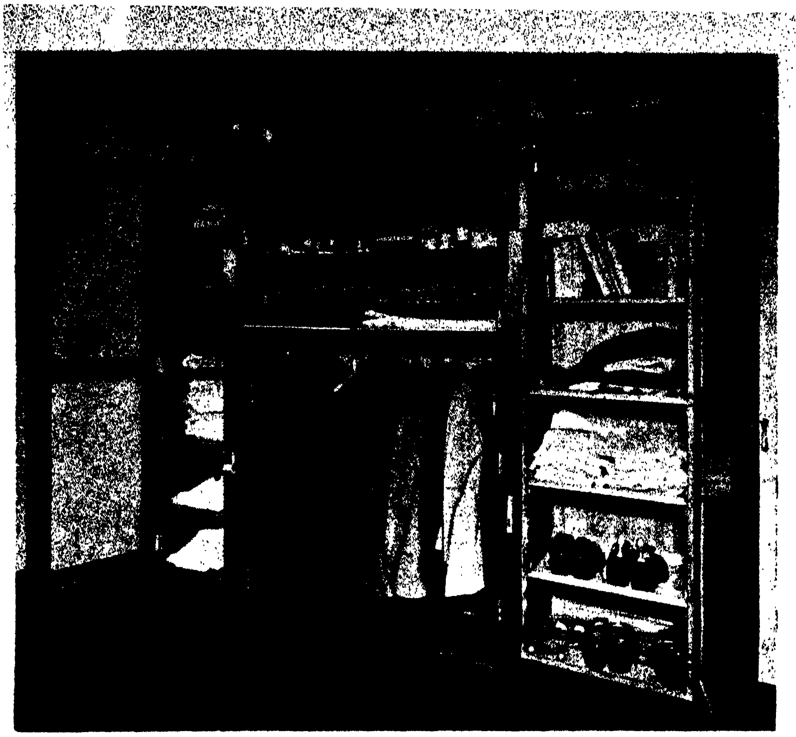


*FIG. 72. A fitted wardrobe.*

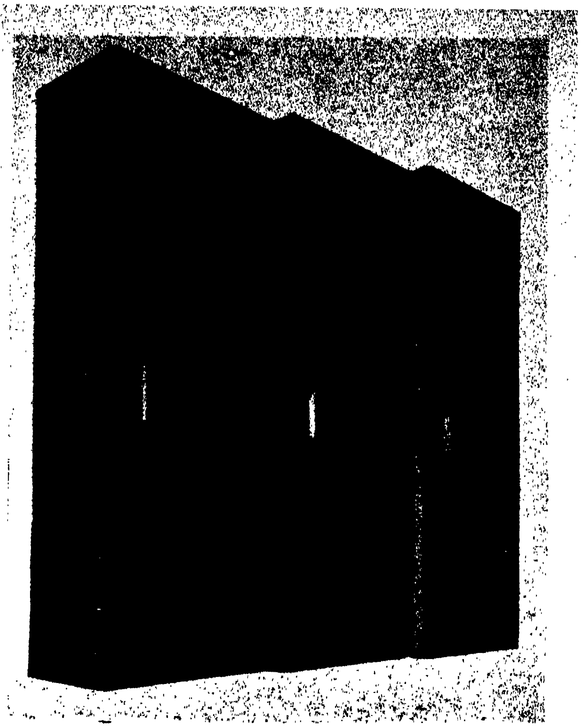


*FIG. 73. A stepped triple wardrobe for a corner situation.*
*Designer and Maker: Maurice Adams.*

The restriction of space and the disappearance of the valet have led to a scientific treatment of the wardrobe interior, whether movable or fitted.

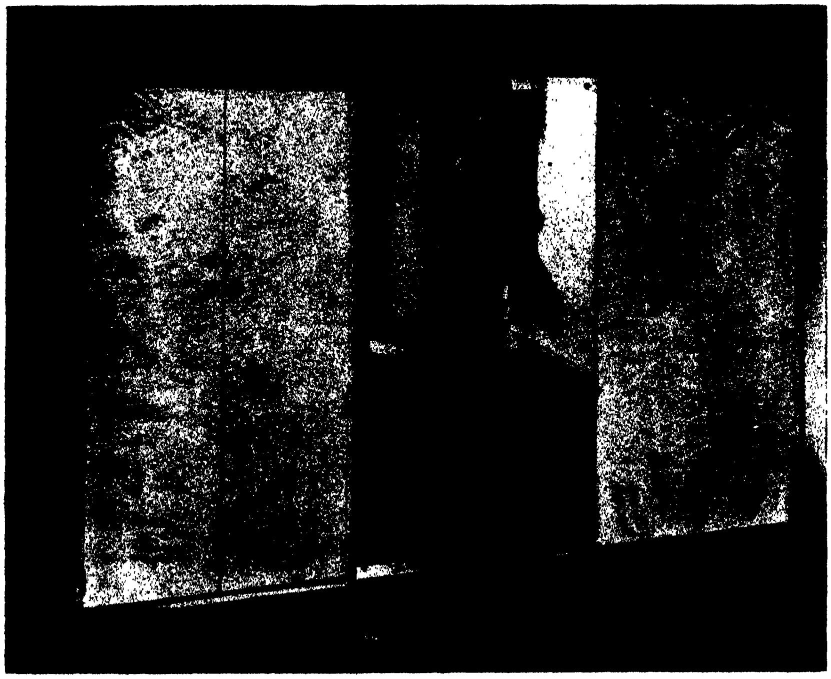


*FIG. 74. Triple wardrobe in white sycamore and walnut with mirrored front.*
*Designer: E. Arthur Brown.*
*Makers: Crossley & Brown.*

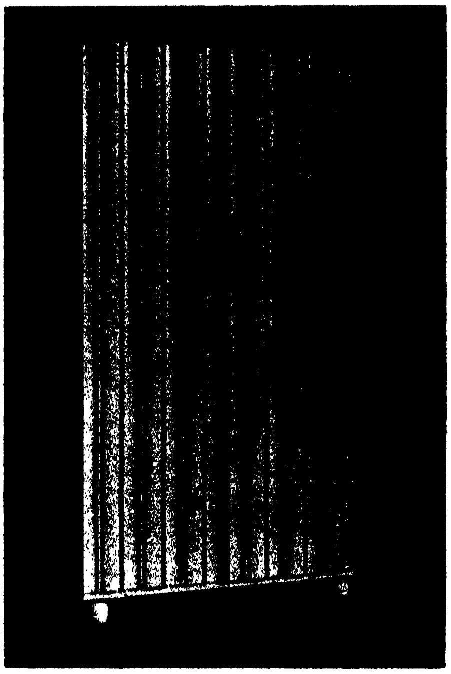


*FIG. 75. Wardrobe with linenfold pattern front.*
*Designer: Oliver Hill.*
*Makers: Heal & Son Ltd.*

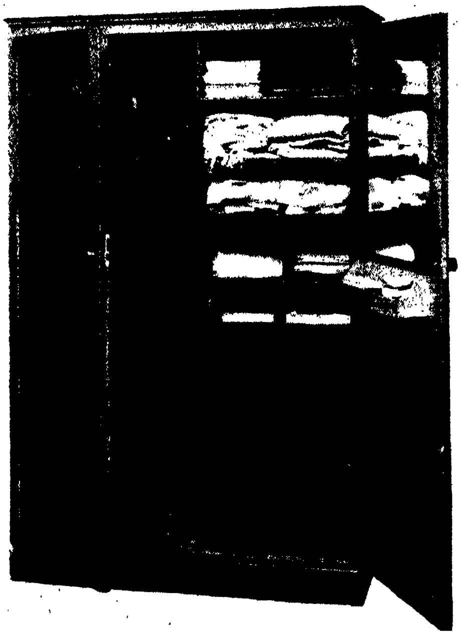


*FIG. 76. Man's fitted wardrobe in mahogany, inlaid with black lines.*
*Designers and Makers:*
*Heal & Son Ltd.*

*FIG. 77. Another type of fitted wardrobe.*

*FIG. 78. A bedroom in a London house re-decorated. One wall has been built out to include wardrobes, cupboards and dressing table.*
*Designer: Guy Elwes.*

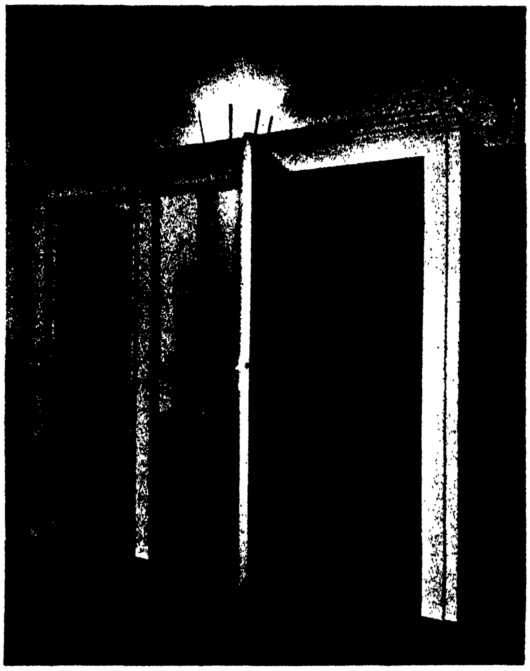
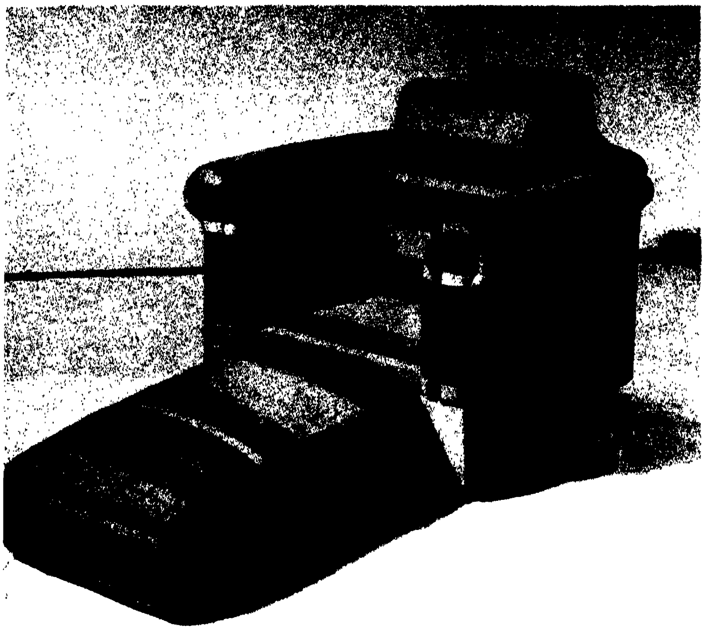


*FIG. 79. Deep fitted-in wardrobes in a London hotel. Designer: Oswald Milne.*



("Elysian" patent chair)

*. 80. An easy-chair of deep and luxurious comfort, at once chair bed. The cushion hinges forward and the back is adjustable. Designer: Clough Williams-Ellis. Makers: Heal & Son Ltd.*

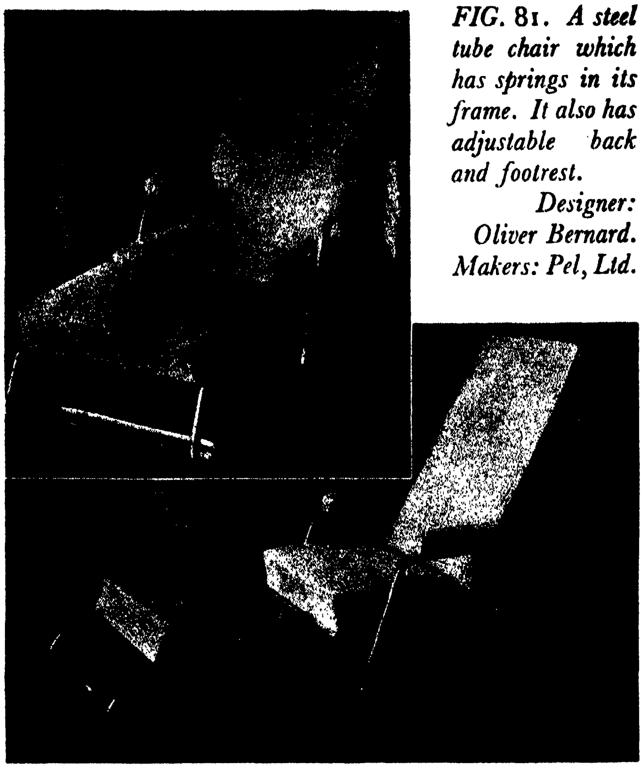
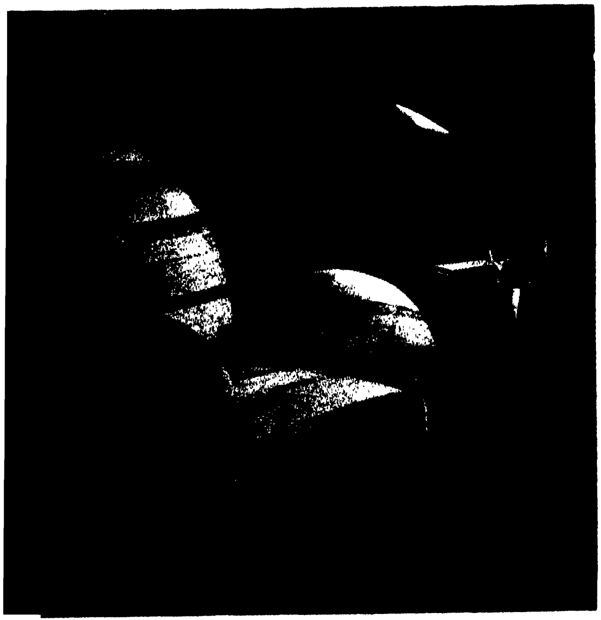
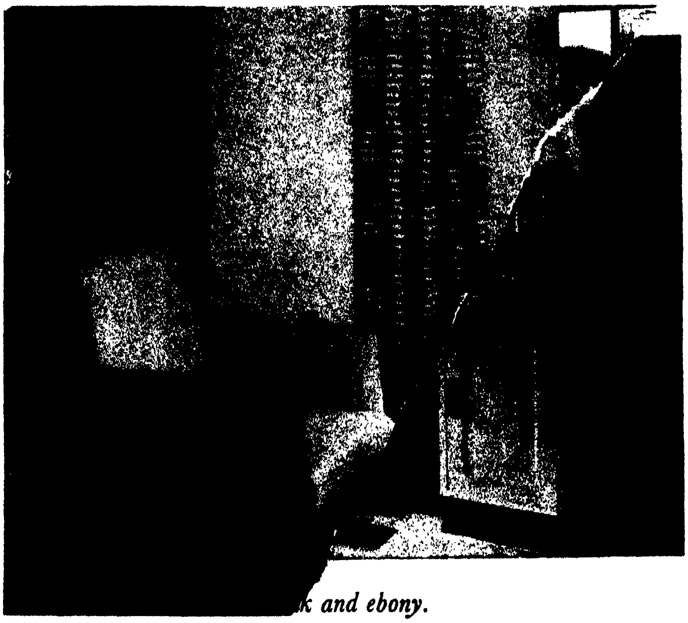


*FIG. 81. A steel tube chair which has springs in its frame. It also has adjustable back and footrest. Designer: Oliver Bernard. Makers: Pel, Ltd.*

The easy-chair is one of England's contributions to civilisation. The springs and cushions should perfectly support the tired limbs and soothe the jaded nerves. Perhaps moralists and historians will hold it up as a symbol of a decadent age. (See also Figs. 3, 6, 34, 35, 36, 38 and 53.)



*. 82. Upholstered easy-chair and occasional table. Designers and Makers: Bath Cabinet Makers Ltd.*



*k and ebony.*

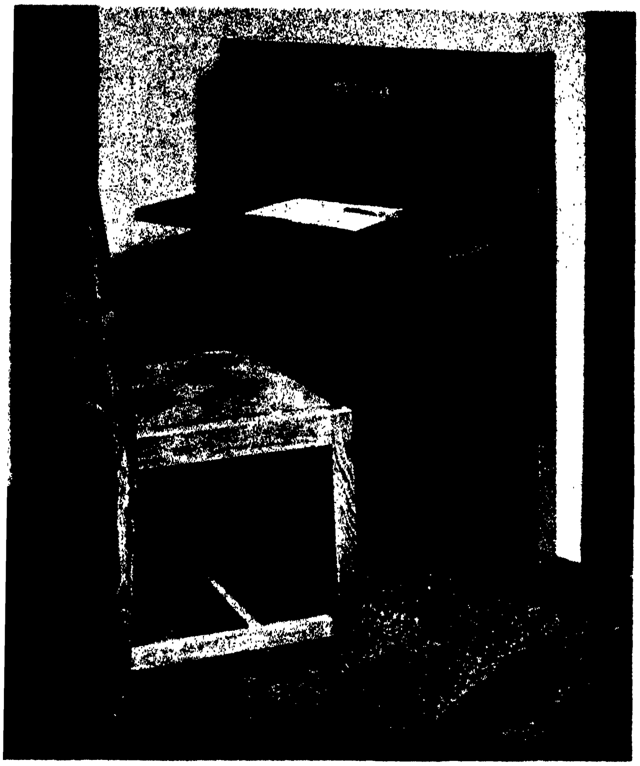
*FIG. 83. An easy-chair rests. De. Designers and Makers: Gordon Russell Ltd.*

(*By courtesy of the B.B.C.*)

*FIG.* 84. *Office at Broadcasting House showing an easy-chair of particularly comfortable lines. Designer: Raymond McGrath. Makers: Trollope & Sons Ltd.*

*FIG.* 85. *Large settee for library use in sycamore and brown leather.*
*Designers: E. A. Brown and Marion Dorn.*
*Makers: Crossley & Brown.*

*FIG.* 86. *Combined settee, bookcase and occasional table.*
*Designer and Maker: Michael Dawn.*



IG. 87. *Folding bureau designed for narrow space.*
*Designers and Makers:*
*Rowley Gallery.*

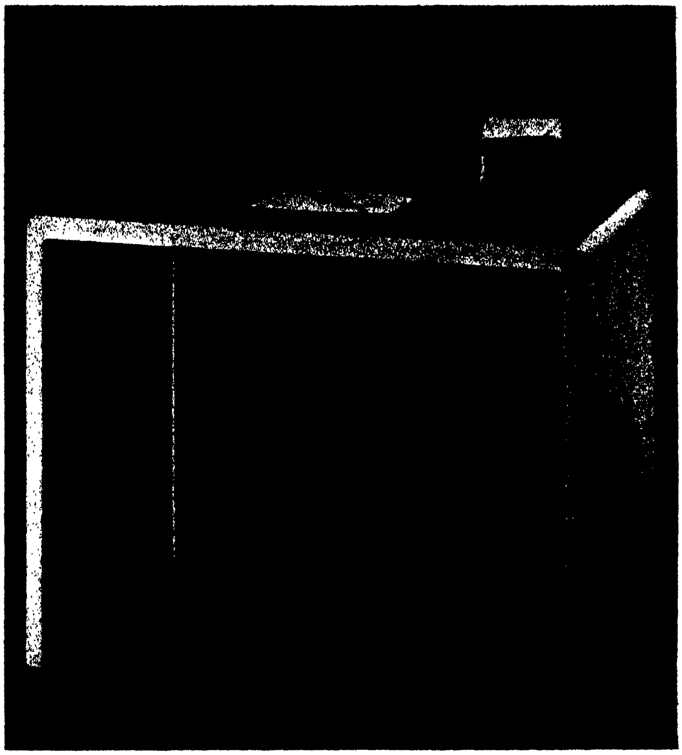
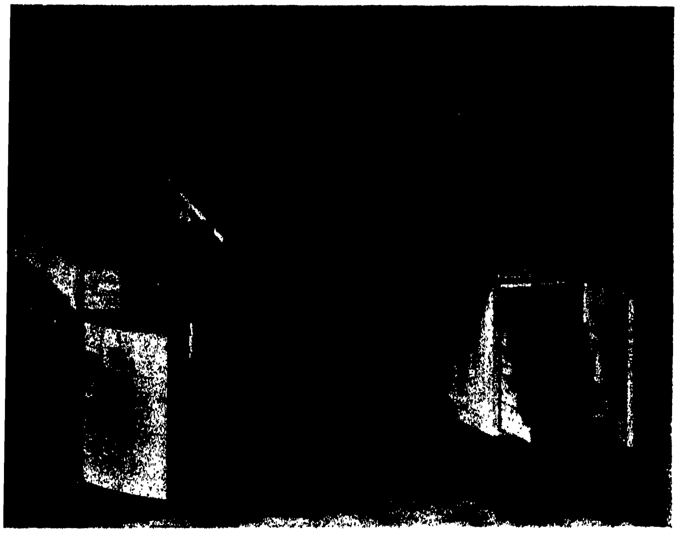


FIG. 88. *Writing table in pressed steel.*
*Designer: Oliver Hill.*
*Makers: Heal & Son Ltd.*

The writing desk, as the "brain centre" of the home, has attracted the particular attention of modern designers. On the whole the knee-hole desk has proved more popular than the bureau with the let-down flap, and utility has had precedence over symmetry.



89. *Writing and draughtsman's table in unpolished pine and walnut.*
*Designers and Makers:*
*Heal & Son Ltd.*

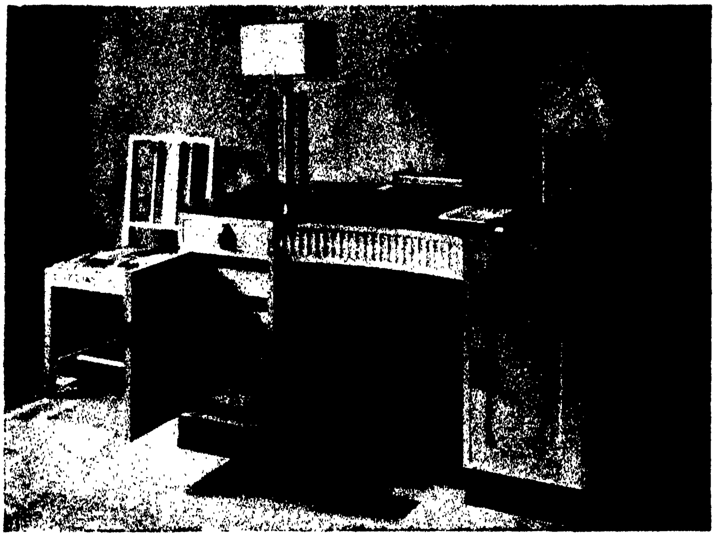


FIG. 90. *Writing table in oak and ebony.*
*Designers and Makers:*
*Gordon Russell Ltd.*

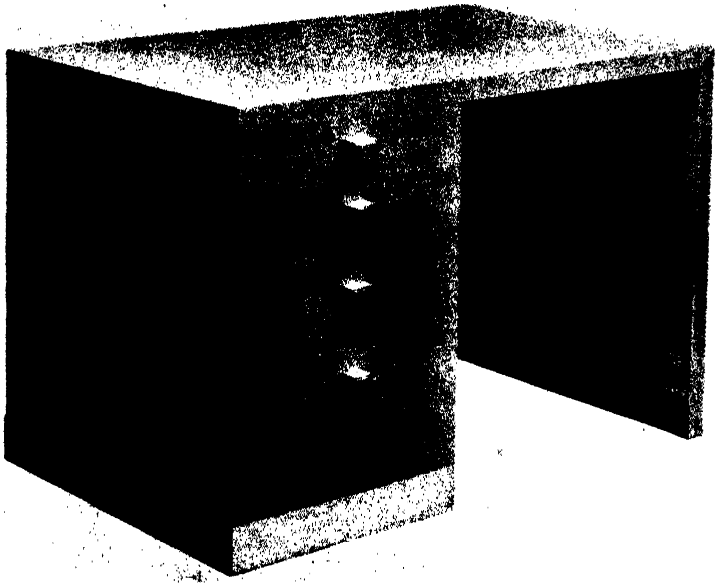


*FIG.* 91. *Desk in sycamore and bound with stainless steel.*
*Designers and Makers: Albany Gallery.*

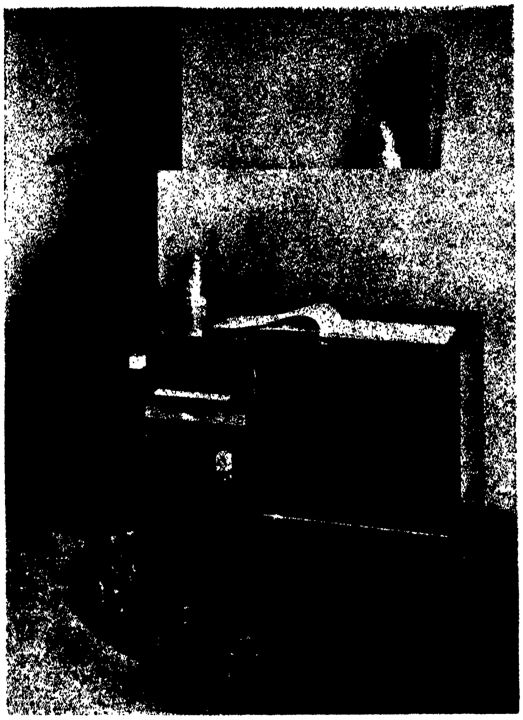


*FIG.* 92. *Small desk in mahogany.*
*Designers and Makers: Arundell Clarke Ltd.*

*FIG.* 93. *Desk in mahogany and sycamore.*
*Designers and Makers: Green & Abbott Ltd.*

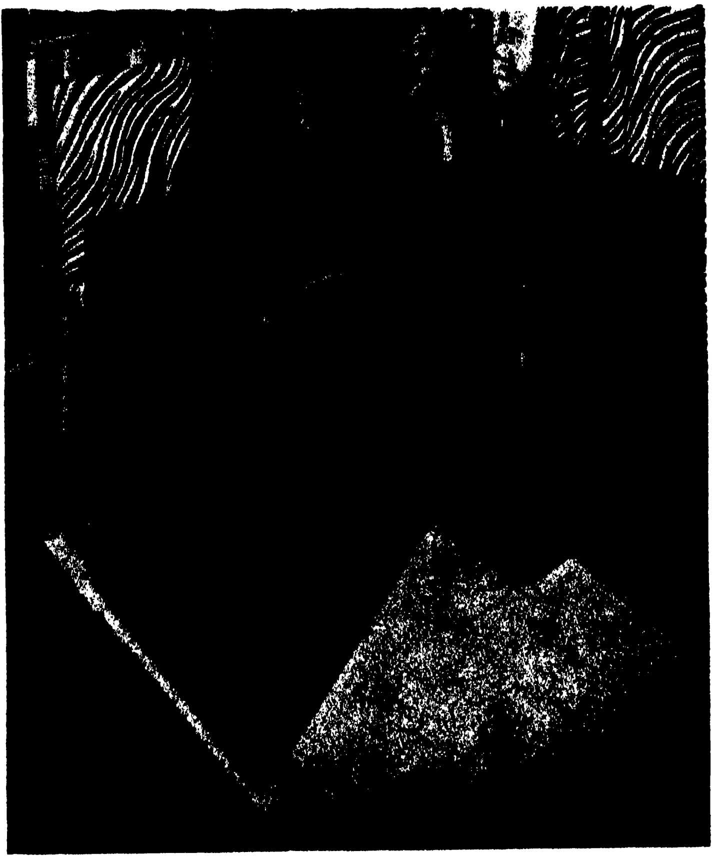
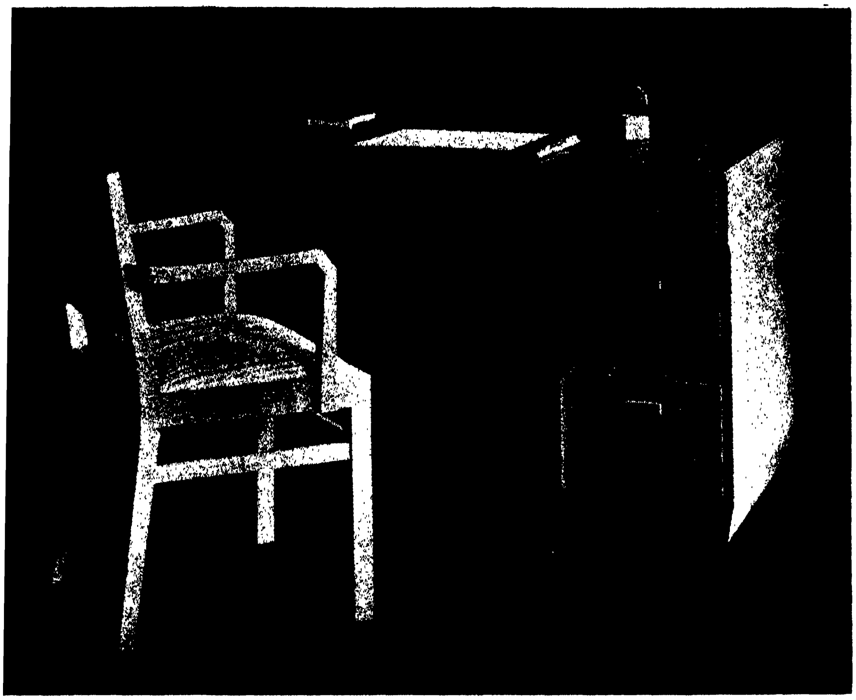


*FIG.* 94. *Desk in walnut, with keyholes in the drawer-handles.*
*Designers and Makers: Gordon Russell Ltd.*



95. *Writing desk and chair sprayed with pale green cellulose enamel.*
*Designer: Ambrose Heal.*
*Makers: Heal & Son Ltd.*

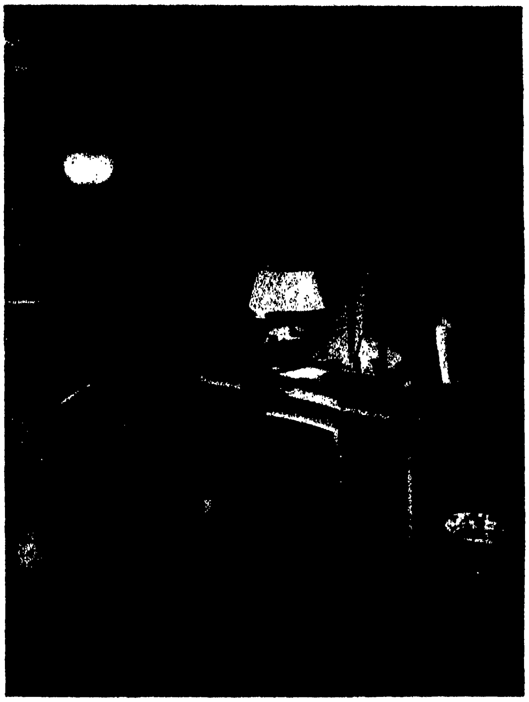
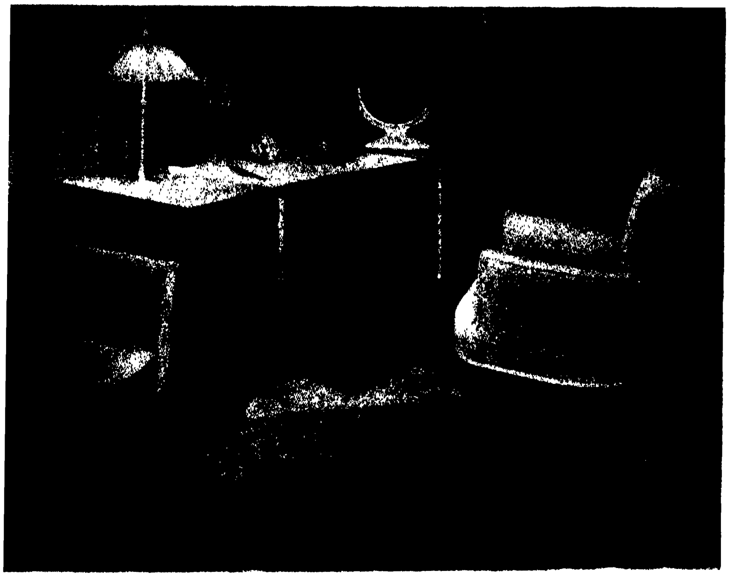


*FIG.* 96. *Writing table at Claridge's Hotel. Chair and desk in cherrywood, with door fronts and bands of walnut.*
*Designers and Makers: Gordon Russell Ltd.*



97. *Circular writing table in Macassar ebony, with almond top and almond upholstery.*
*Designer: Serge Chermayeff.*

*(By courtesy of the B.B.C.)*

*FIG.* 98. *Table in glass and steel.*
*Designer: Raymond McGrath.*
*Makers: Trollope & Sons*

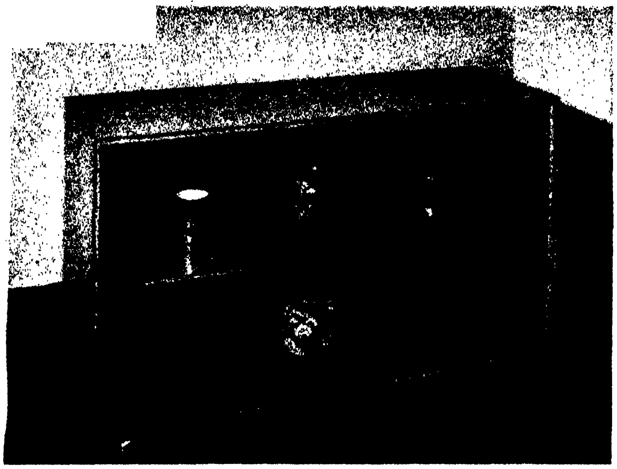


*FIG.* 99. *Top of cabinet with sliding glass shelves.*

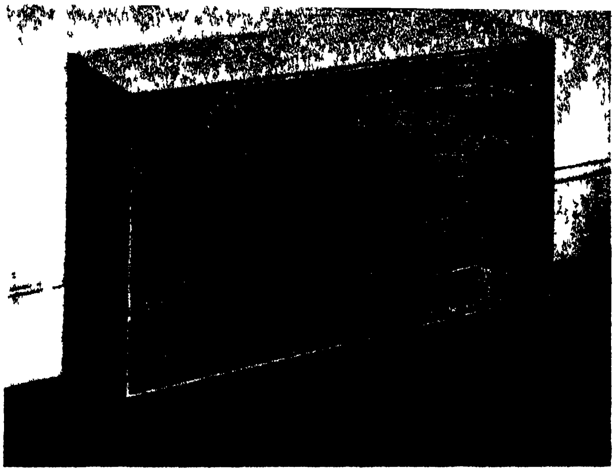


*FIG.* 100. *Cabinet portion.*

The "unit" or "built-up" furniture principle has been developed much of late and presents considerable advantages to those who need to furnish by degrees. It is also easy to move and to reshuffle in a new house. The pieces on this page are all of the "Combunit" series, designed by P. E. Gane and J. P. Hully.

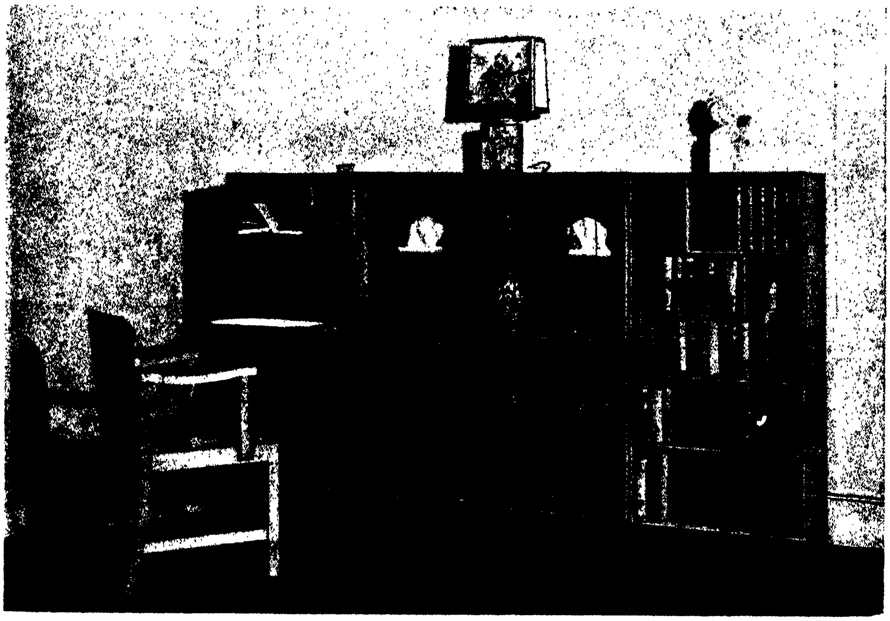


*FIG.* 101. *Four units, including the two in Figs.* 99 *and* 100, *assembled as one piece.*

*FIG.* 102. ***Some of the same units as a dining-room suite.***

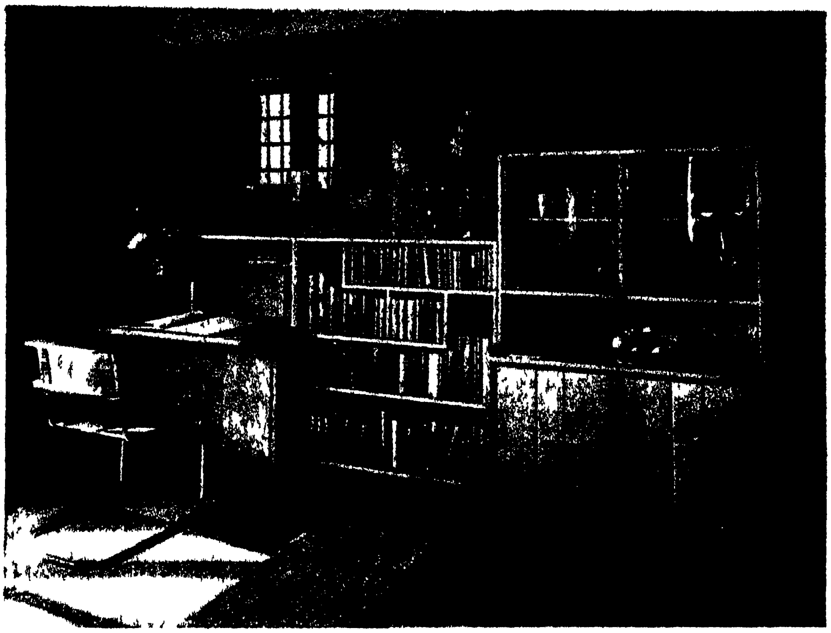
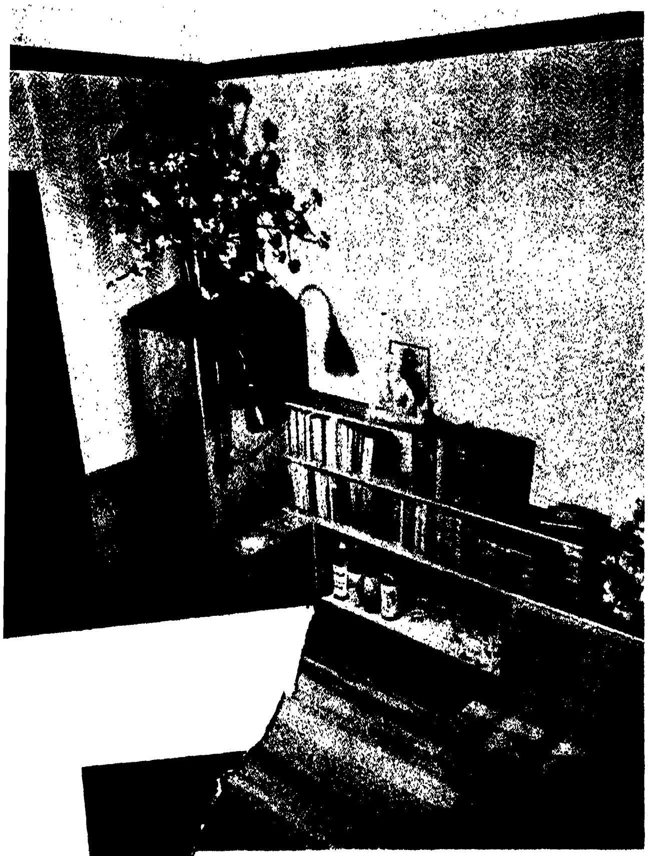


FIG. 103. *An arrangement of bookshelves, bureau and cupboards of standard base dimensions. Designers and Makers: Gordon Russell Ltd.*



*[illegible]d-sitting-room of unit furniture.*
*Designer: A. T. Bowman.*

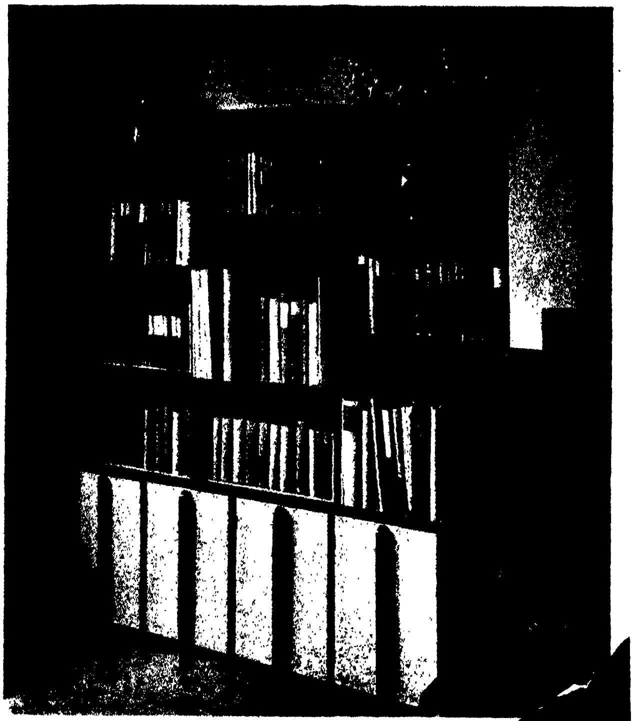


FIG. 105. *Unit boxes for books.*
*Designe[illegible]ect: Serge Chermayeff.*
*Makers: Pel, Ltd.*

**The dining table must still prove an indispensable article of furniture to most homes, though in small flats it becomes a fixture. While four corner legs form the easiest and strongest method of construction, for unrestricted leg room the single or dual pedestal is obviously the best. If we compare any of the dining-rooms on these two pages, we notice that whether for town or country houses the number of pieces is reduced to a minimum and simplicity of line or machinability is common to all.**

*FIG.* 106. *An inexpensive dining-room suite in oak with extending table top. The chair has a special chairside bookcase. The carpet is knotted Axminster in shades of fawn and green.*
*Designers and Makers: Heal & Son Ltd.*

*FIG.* 107. *Dining-room furniture in cherrywood.*
*Designers and Makers: Gordon Russell Ltd.*

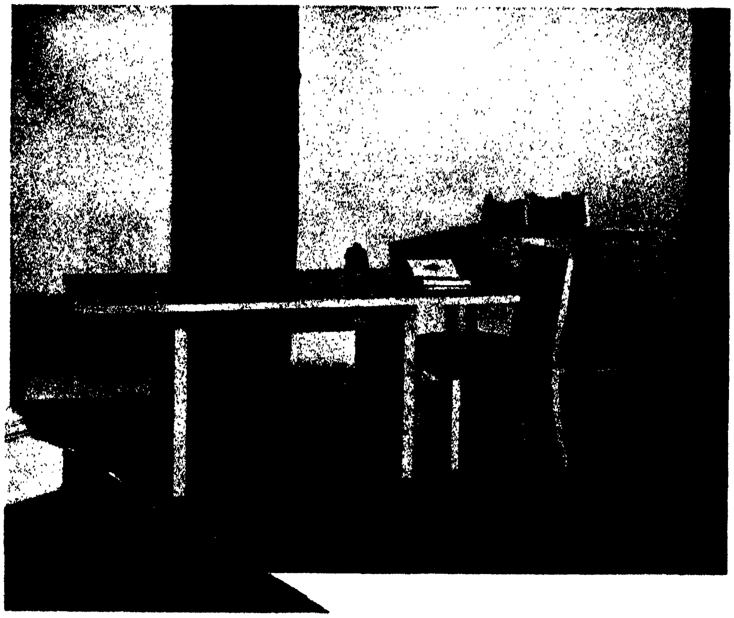


*FIG.* 108. *Dining-room furniture in ash and walnut.*
*Designers and Makers: Bath Cabinet Makers Ltd.*

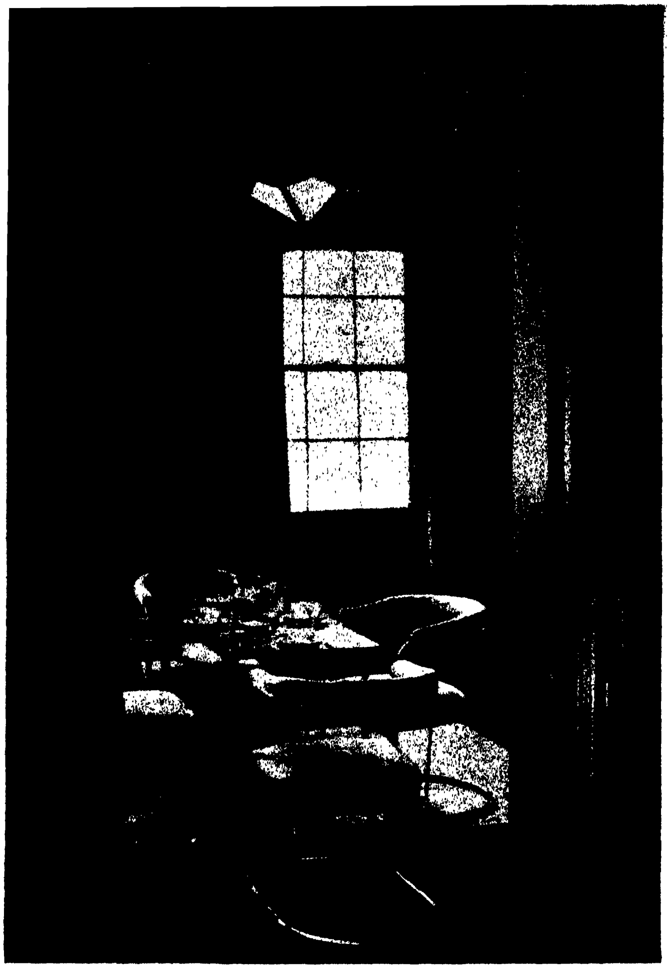


*FIG.* 109. *Chairs and table in tubular steel, with mirror top table.* *Designer: Oliver Bernard.* *Makers: Pel, Ltd.*

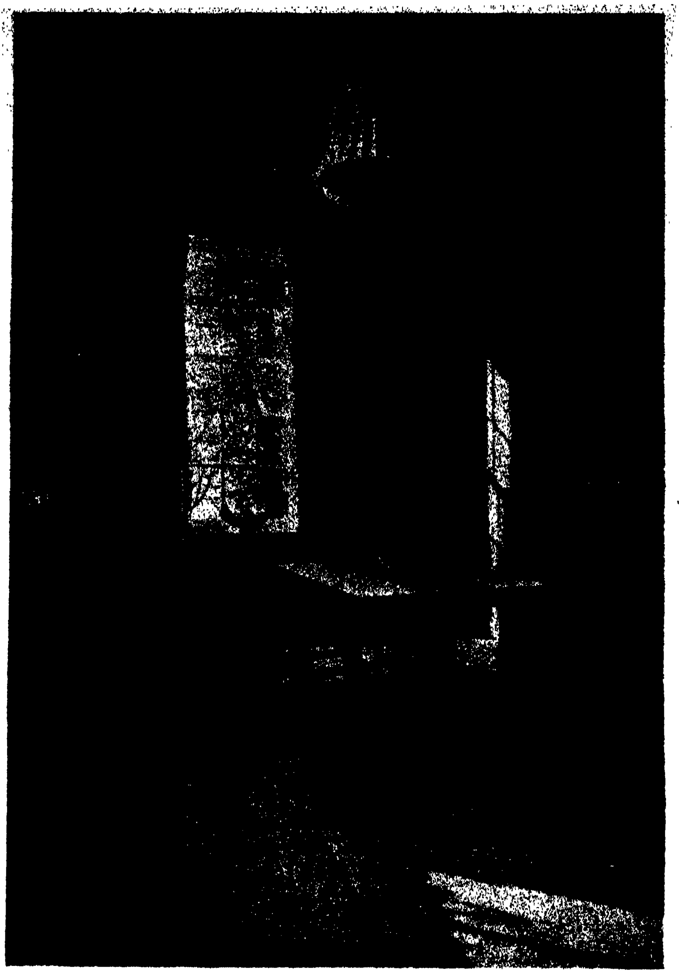
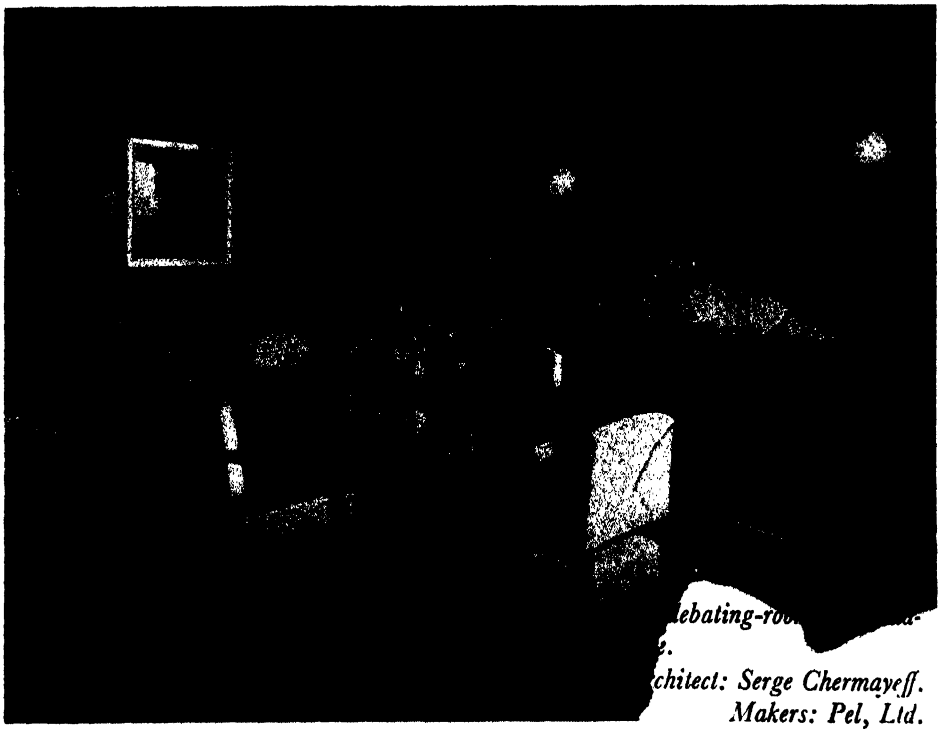


*FIG.* 110. *Country house with simple strong oak furniture. Table designed by Charles Spooner, Chest by Ambrose Heal.* *Furniture Makers: Heal & Son Ltd.*

*FIG.* 111. ***A recent town house with furniture in monel metal and ebonised mahogany. Walls and ceiling in yellow. Floor has grey parquet with light and dark grey carpet.***
***Architect: Edward Maufe.***
***Furniture Designers: Heal & Son Ltd.***



*ebating-ro*
*a-*
*e.*
*chitect: Serge Chermayeff.*
*Makers: Pel, Ltd.*

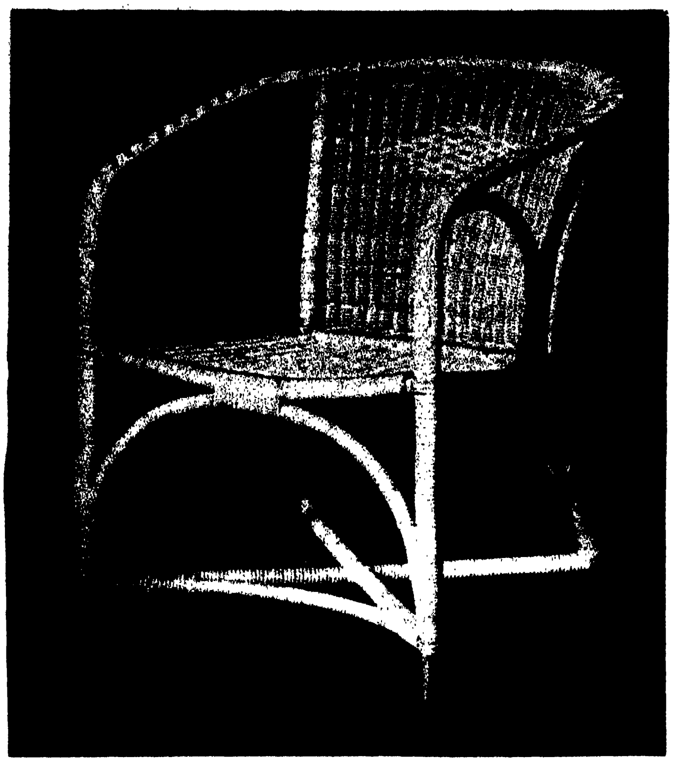


*FIG.* 112. *Cane arm-chair.*
*Designers and Makers: Dryad Ltd.*

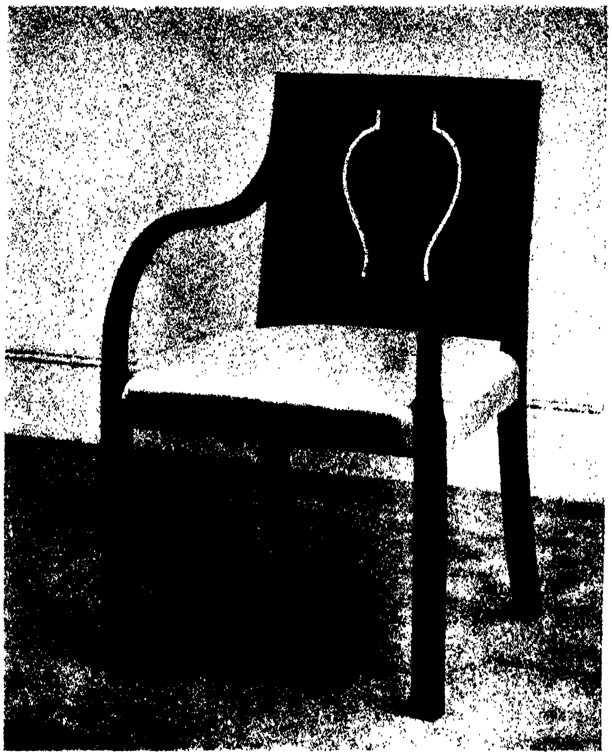
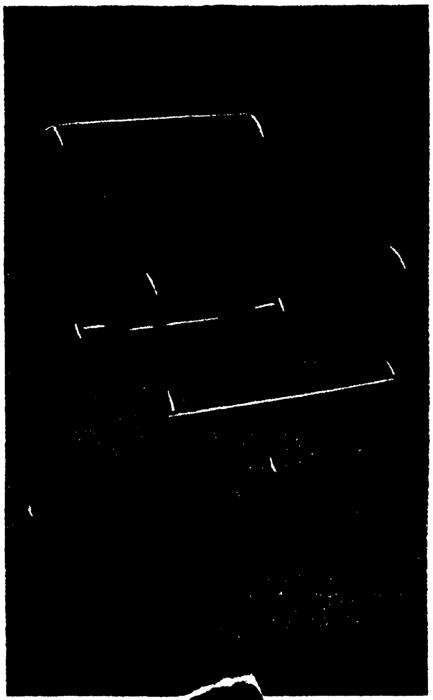


*FIG.* 113. *A recently designed arm-chair with a traditional flavour.* *Designer: R. W. Symonds, M.E.T.S. Ltd.*

The ordinary sitting chair has made little advance, presumably because it has generally been fairly well adapted for its purpose. The steel frame chair provides spring and is rather easier to move and is the chief constructional novelty.



114. *rm-chair of*
*canvas seat.*
*: Pel, Ltd.*

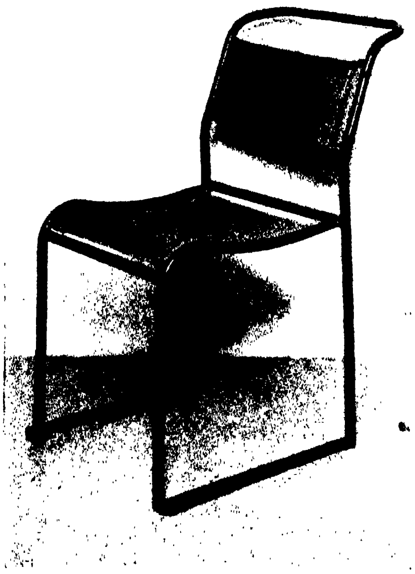


*FIG.* 115. *A nesting chair of steel tubing.* *Makers: Pel, Ltd.*

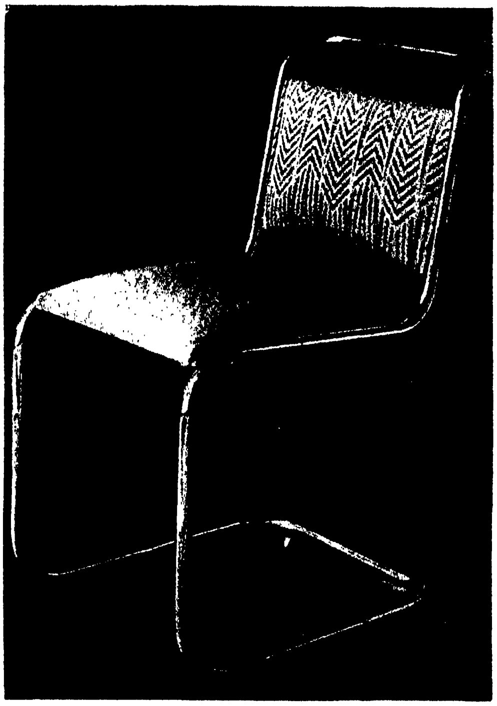


*FIG.* 116. *The standard tubular steel chair.*
*Makers: Pel, Ltd.*

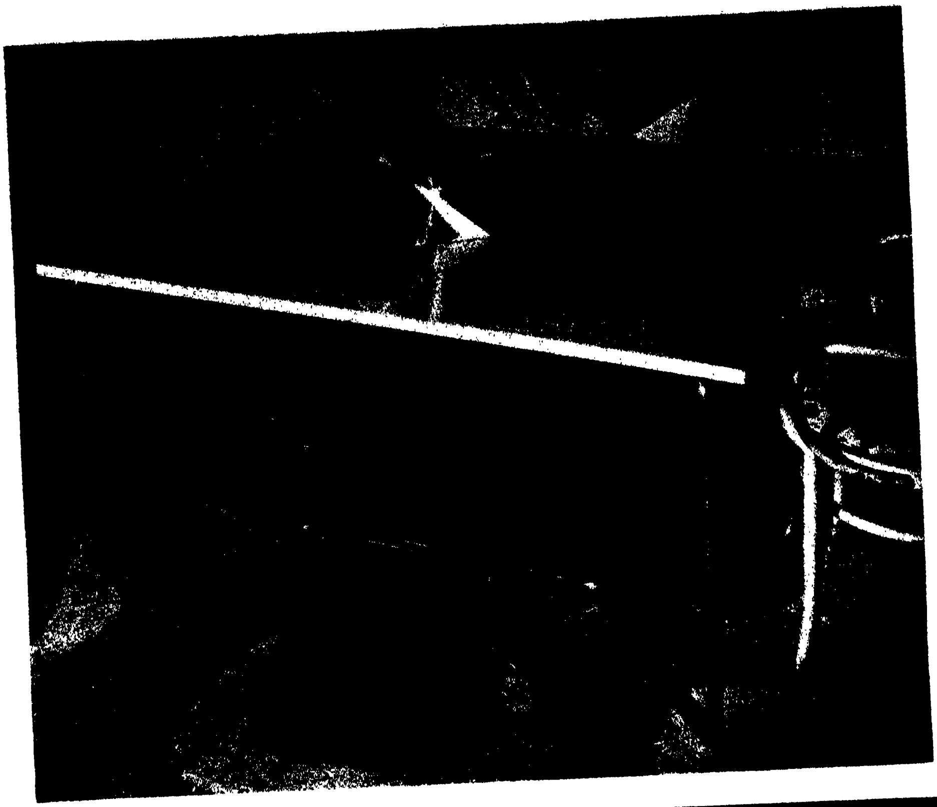
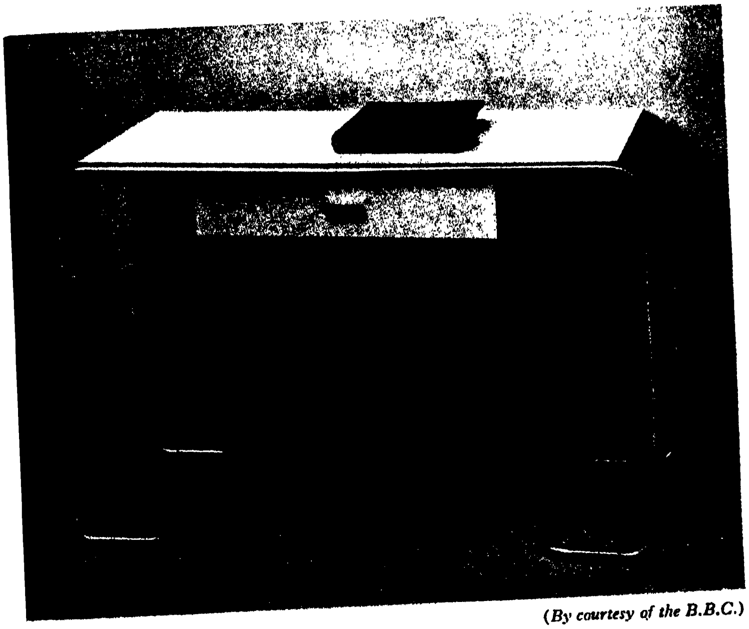


*FIG.* 117. *Chromium-plated table with birch top. Designers and Makers: Green & Abbott Ltd.*

*FIG.* 119. *Furniture for debating-room at Broadcasting House.*
*Architect: Serge Chermayeff.*
*Makers: Pel, Ltd.*



*(By courtesy of the B.B.C.)*

*FIG.* 118. *Table for waiting-room veneered in yellow "Beatl."*
*Designer: Serge Chermayeff.*
*Makers: Cox & Co. Ltd.*

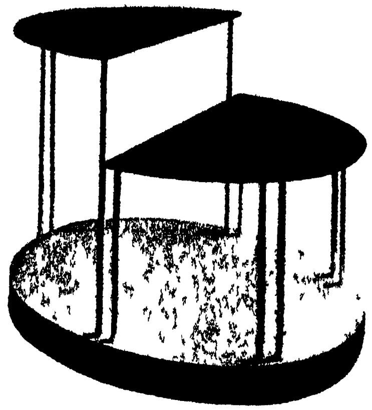


*FIG. 120. Cocktail table, with sycamore base and glass shelves supported on steel columns*
*Designers and Makers: Albany Gallery*

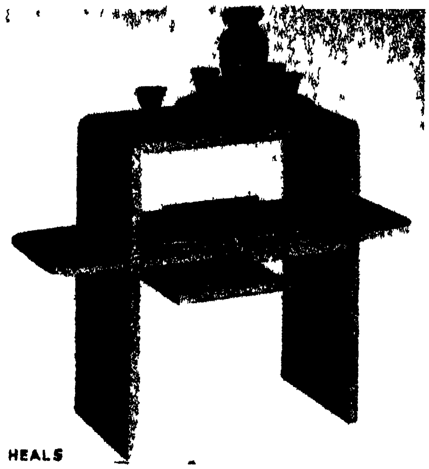


*FIG. 121. Cocktail table with pull-out slide each side.*
*Designers and Makers:*
*Heal & Son Ltd.*

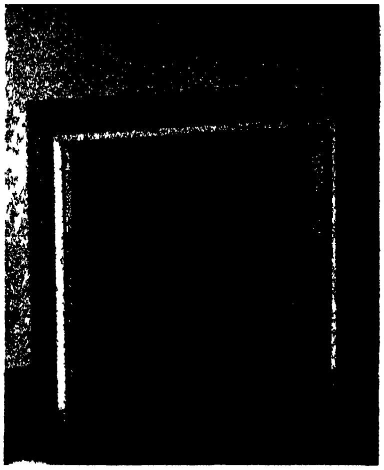


*FIG. 122. Nest of tables for occasional use.*
*Designers and Makers:*
*Gordon Russell Ltd.*

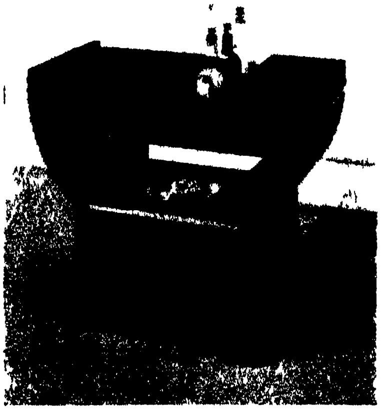


*FIG. 123. Movable cocktail cabinet.*
*Designer: R. W. Symonds,*
*M.E.T.S. Ltd.*

The occasional table (which must serve many purposes in a general living-room) and the cocktail table have both exercised the ingenuity of designers, and only a few of the many competing forms are here illustrated.

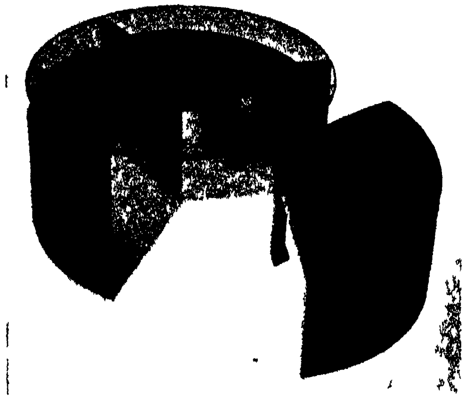


*FIG. 124. Table with glass top and steel supports and three upholstered seats beneath.*
*Designers and Makers:*
*Crossley & Brown.*

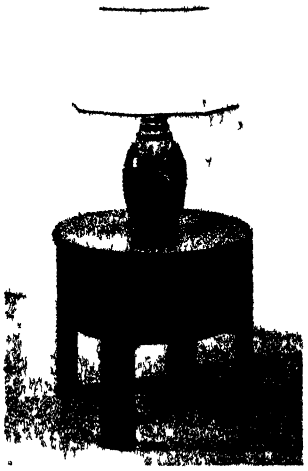


*FIG. 125. Occasional table with revolving inner bookshelf.*
*Designer: R. W. Symonds,*
*M.E.T.S. Ltd.*

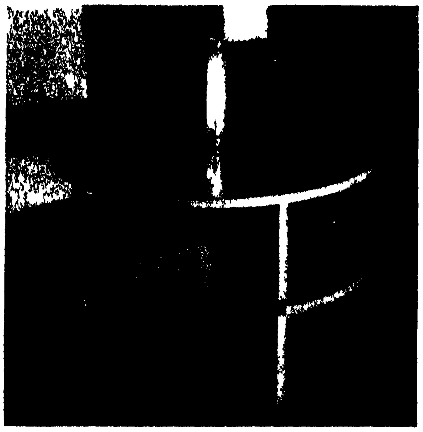


*FIG. 126. Occasional table with fixed lamp in centre.*
*Designers and Makers:*
*Green & Abbott Ltd.*

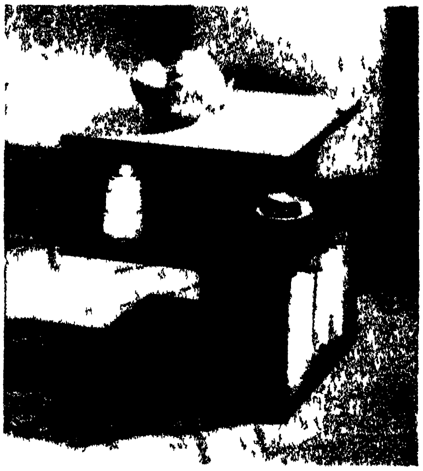


*FIG. 127. Occasional table finished in black and red cellulose lacquer.*
*Designers and Makers:*
*Bath Cabinet Makers Ltd.*

G. 128. *"Murphy" radio cabinet in polished walnut.*
*Designers and Makers of Cabinet: Gordon Russell Ltd.*

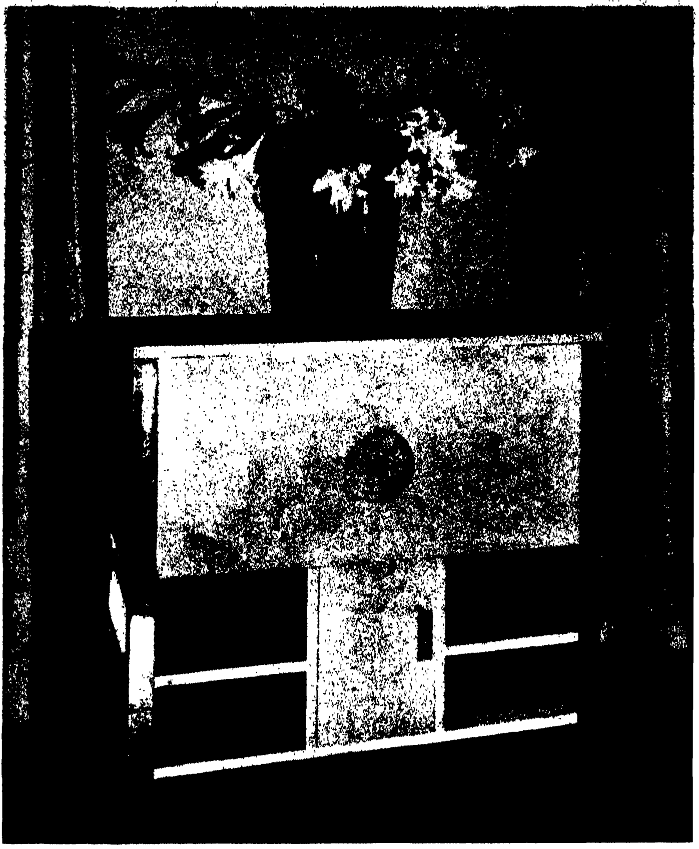


*FIG.* 129. *Radio-gramophone cabinet in sycamore with steel edging.*
*Designer: Curtis Moffat.*

G. 130. *Office suite for Director of Programmes at Broadcasting House.*
*Designer: Raymond McGrath.*
*Makers: A. H. Parker Ltd.*

**Hitherto radio or gramophone has not been thought by the maker of the instrument to be worth a well-designed cabinet. The height of ingenuity has ordinarily been to camouflage the invention altogether.**

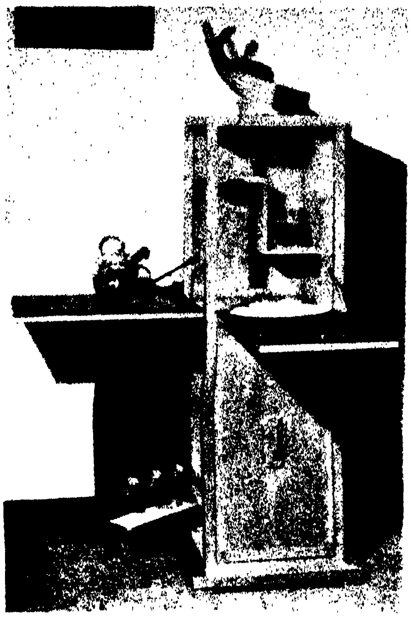


*FIG. 131. Cocktail cabinet in silver and jade green lacquer.*
*Designer: Lawrence Rowley.*
*Makers: Rowley Gallery.*

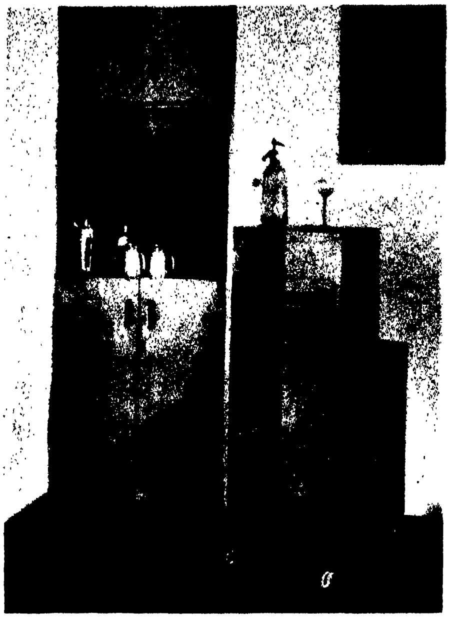


*FIG. 132. Cocktail bar.*
*Designer: Curtis Moffat.*

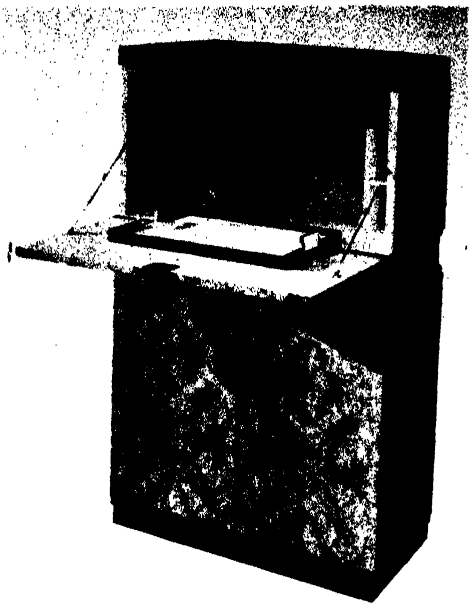


*FIG. 133. Cocktail cabinet veneered with olive wood and coromandel.*
*Designer: Edward Maufe.*
*Makers: Crossley & Brown.*

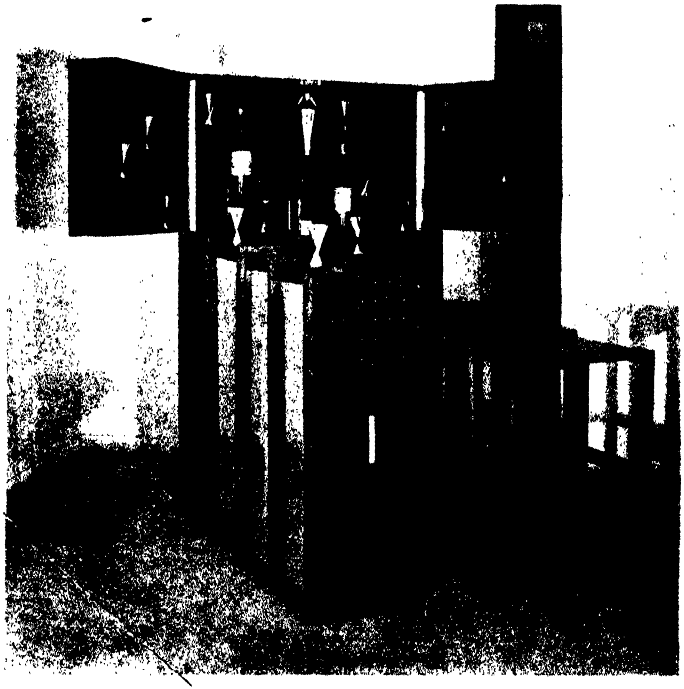


*FIG. 134. Extending and opening cabinet.*
*Designer: Curtis Moffat.*

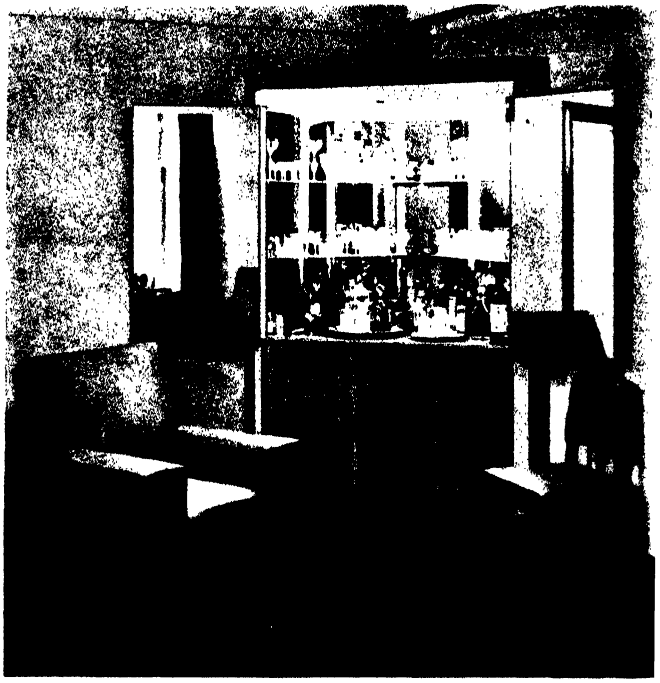


*FIG. 135. Fitted cocktail bar veneered with zebrano in a London house.*
*Designers and Makers: Crossley & Brown.*

rniture making by hand-craftsmen is by no eans dead and these few examples form an teresting contrast to those of the preceding ges. This hand-made furniture is certainly a y to possess and is as fine as anything made y the classic craftsmen, but it is necessarily ot cheap and is made for those who can preciate it.

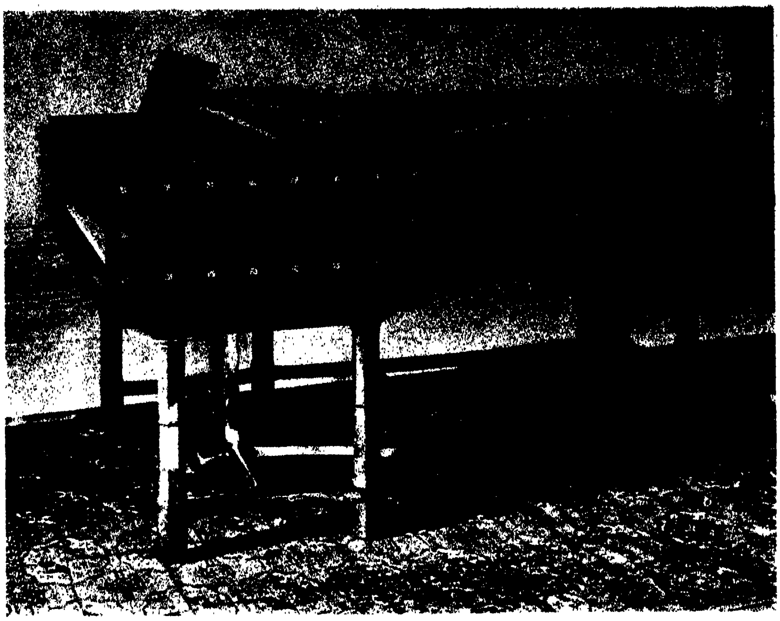


*FIG.* 136. *Piano case in finely grained mahogany. Craftsmen: Norman Jewson and Peter Waals.*

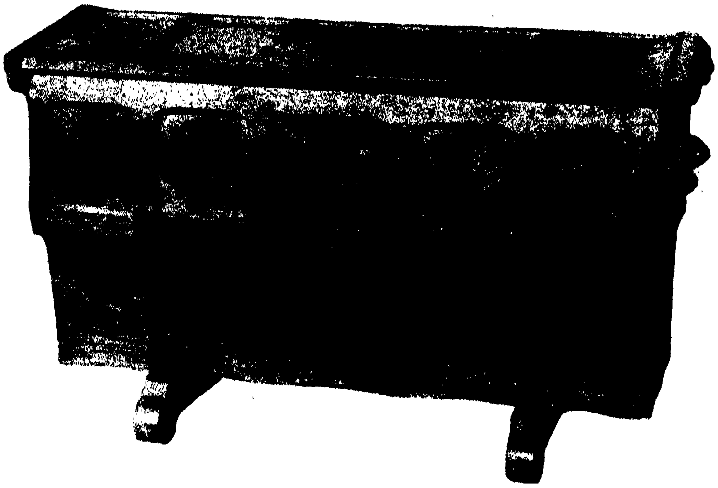


*FIG.* 137. *Coffer in English walnut. Craftsman: Eric Sharpe.*

*FIG.* 138. *Writing table in English walnut. Craftsman: A. Romney Green.*

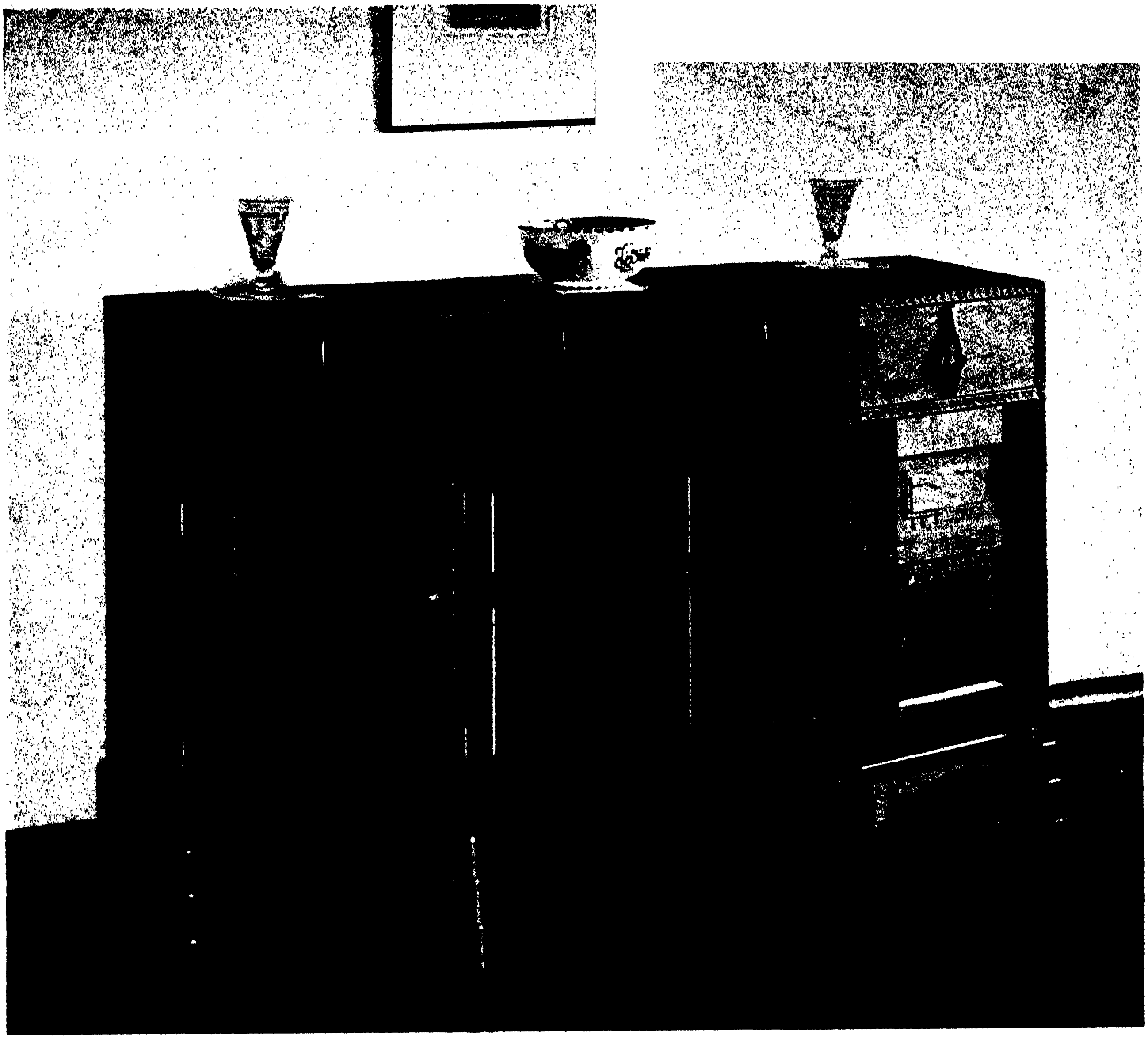


*FIG.* 139. *Sideboard in oak.* *Designer and Craftsman: Edward Barnsley.*

# LIGHTING (ARTIFICIAL)

UNTIL a very few years ago electric light fittings were yet another illustration of the H. G. Wells dictum: "Before every railway train runs the ghost of a horse." Nearly all fittings which were not merely utilitarian were imitations of candelabra and earlier forms of lighting. This applies not only to details of design, but to the whole conception of the use of a light in a room. Thus the place of a pendant was fixed in a conventional position, because candles, oil and gas had to be a certain distance from the ceiling. The modern lighting engineer has in electricity a medium of wonderful flexibility, and he has only now begun to exploit its possibilities.

Lighting should be treated as an integral part of the decoration of a house and not as an afterthought—as is usually the case. It depends very intimately, for instance, on wall and ceiling treatment. Moreover fittings, like furniture, are so much a matter of personal needs that it is unsafe to leave them to the whim of the contractor. The small electrical contractor, at any rate, has only a limited knowledge of fittings, however efficient he may be technically. This is not surprising, as we have only recently educated ourselves to spend on lighting. A bare bulb under an enamel shade is still a commonplace in many homes, while the average parchment or silk shade robs the electricity of most of its light. In larger houses, where money has always been devoted to fittings, these were generally of "period" pattern. Now the modern movement has swept in from the Continent, so that both consumer and contractor are left without traditional standards of judgment on which to base their preferences.

It goes without saying (or at least it should) that the light is more important than the fitting. A word, therefore, as to light. It is recognised that exposed artificial light is not only bad for eyesight, but that it reduces visual efficiency from the diffused daylight figure of 95 per cent. to somewhere about 15 per cent. It is partly for that reason that indirect lighting has become popular, especially in hotels and restaurants. It has, however, its disadvantages for domestic use. It means a big expenditure of current; if the lights are concealed in a pendant, a heavy black silhouette results, except in one or two ingenious fittings; and, above all, the furniture and inhabitants of a room lose their shape and shadows. In short, concealed lighting needs very skilled handling.

Diffused lighting is the practical compromise, diffusion being made through glass or similar materials. It is especially suitable for the working rooms of a house—the kitchen, etc. Much attention is now being given to the colour of the glass, as certain colours (notably those in the middle of the spectrum: blue, green and yellow) are found to be least fatiguing to the eye. The effect of green is not altogether pleasant on the complexion, but there are many subtle shades of yellow that tone excellently with most decorative schemes.

Ceiling lights are a sensible development, as they cannot collect dust, but lights which are let into and are flush with the ceiling have rather poor efficiency, though they can be very neatly used in passages, lobbies and the like. It is important that the glass bulb can be easily changed in this as in all fittings. The same remarks apply to sunk wall lights in panels.

The variety of pendants is enormous and only a few general remarks are possible. It should be borne in mind that the diffusion of light follows the position of the glass area: thus a broad horizontal drum spreads the light downwards or upwards, whereas an upright tubular light spreads it vertically. All city dwellers should keep reminding themselves when they choose their fittings that horizontal planes will accumulate dust and need a weekly cleaning. Nor should they forget that chromium and other bright metal finishes do not remain *bright* without wiping. These finishes are much in vogue now, but paint finishes may prove more practical. Crystal glass, glass tubes, with or without mirrors, make very effective pendants, providing as they do a large area of luminosity while concealing the source of light. In cities they grow dingy unless regularly and systematically cleaned. The tubular lamp has great potentialities combined with metalwork and its invention has opened up a new field to the designer.

Standard lamps and table lamps call for less comment. A firm base is essential, and there is a good deal to be said for the semi-opaque shade, which permits the whole room to be partially illuminated. Flexible and universal joints are now available in these lamps and are a great convenience. Generally speaking, while there is no lack of choice in the luxury line, there is still a dearth of well-designed lamps of mass-production price. Search will have to be made for them, and it will involve time and trouble. In view, however, of their permanency and their focal function in house decoration, it will be found to be time and trouble well spent. If the professional decorator or lighting consultant be employed, the task will be lighter and the choice probably more satisfactory.

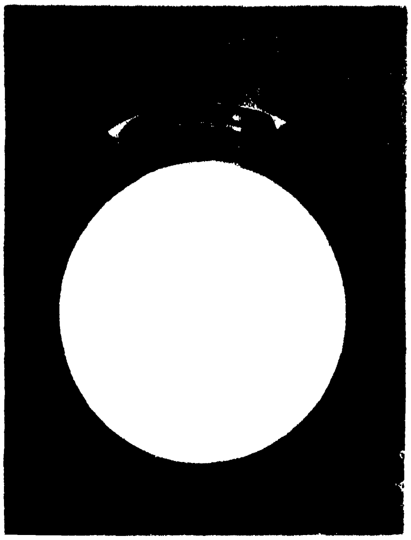


*FIG.* 140. *A simple and cheap type of fitting. The metal portion in chromium plate or cellulose.*
*Designers and Makers: Best & Lloyd Ltd.*

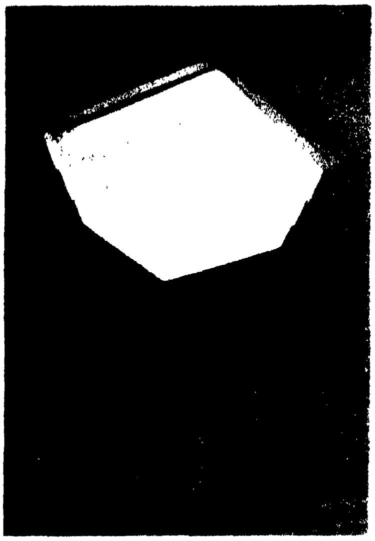


*FIG.* 141. *Moulded glass ceiling light for living-room. Metal frame is hinged and painted to match ceiling.*
*Designers and Makers: Best & Lloyd Ltd.*

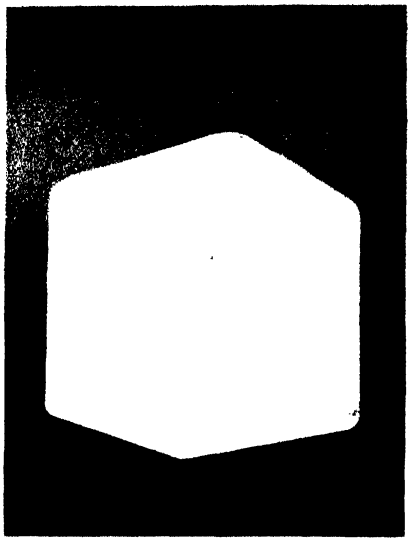


*FIG.* 142. *Ceiling light of glass cube.*
*Designers and Makers: Hailwood & Ackroyd.*

Ceiling lights of obscured glass for the working rooms and passages of a house are the most practical and efficient. They require less cleaning and distribute the light evenly, especially with painted wall surfaces.

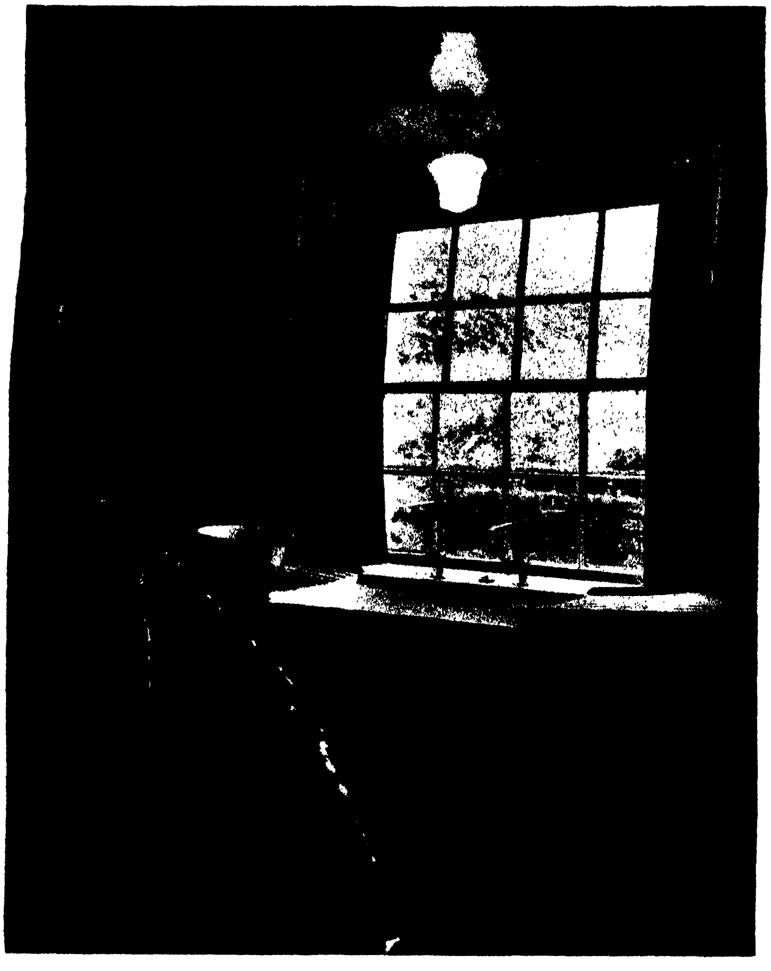
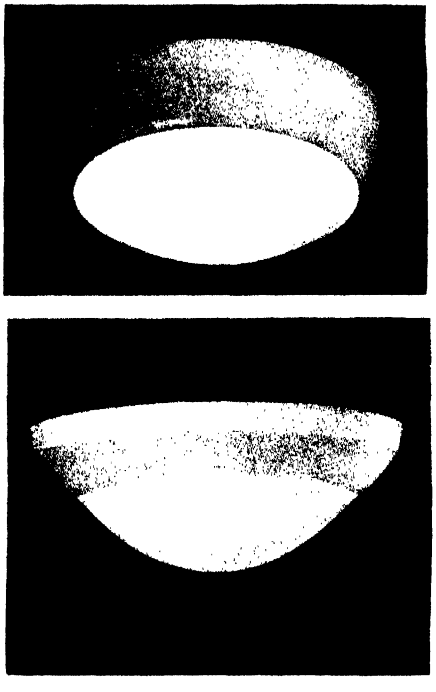


*FIG.* 143. *Simple ceiling light in an all-electric kitchen, burning 75 watt lamp. It is placed to light particularly both washing up and cooking.*
*Designers and Makers: Best & Lloyd Ltd.*



*FIGS.* 144 *and* 145. *Two ceiling lights suitable for lavatories or low passages.*
*Designers and Makers: Best & Lloyd Ltd.*

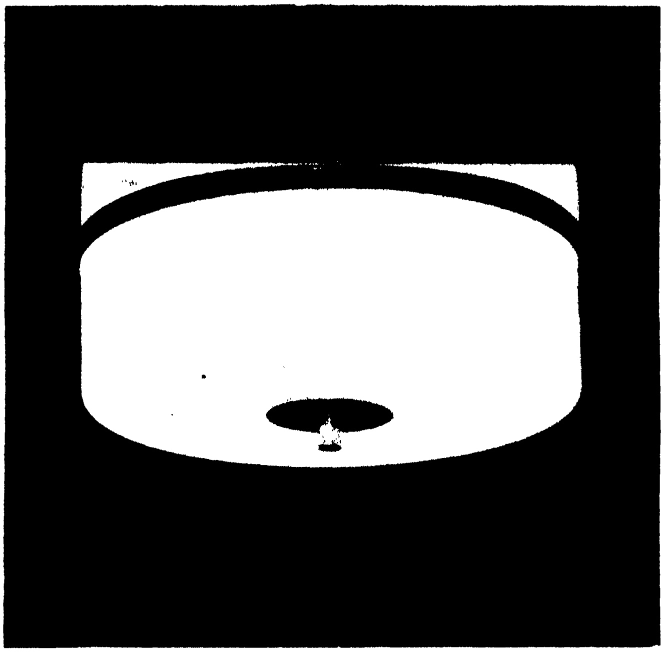


*FIG.* 146. *Glass drum for two or three lamps mounted on polished reflecting platform.*
*Designers and Makers: General Electric Co. Ltd.*

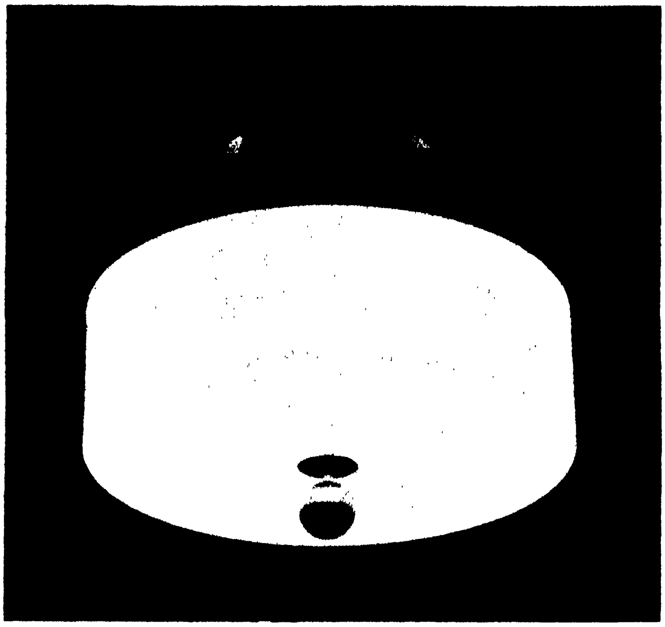


*FIG.* 147. *Ceiling light for several lamps.*
*Designers and Makers: General Electric Co. Ltd.*

In considering ceiling lights for larger buildings, halls, etc., it is well to remember that the larger the glass area, the greater the diffusion. Also in view of the difficulty of reaching these lights, chromium or any surface which needs occasional cleaning seems less suitable for the metal parts.

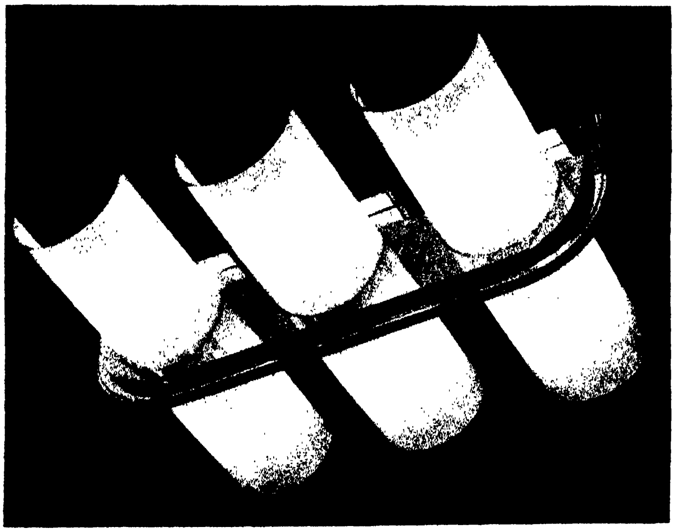


*FIG.* 148. *Decorative ceiling light of semicircular glass panes.*
*Designer: A. B. Read.*
*Makers: Troughton & Young Ltd.*

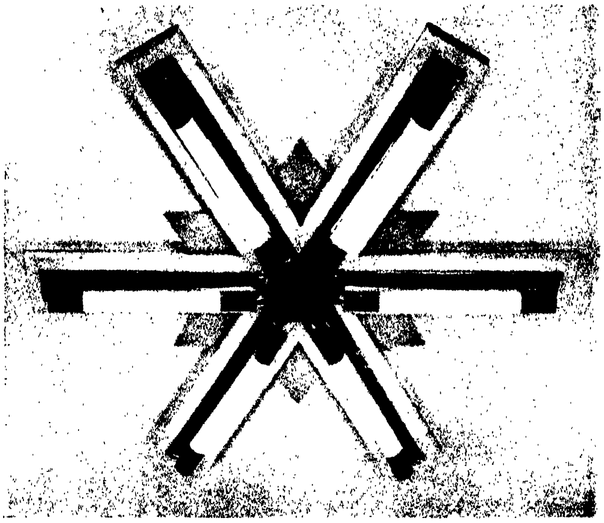
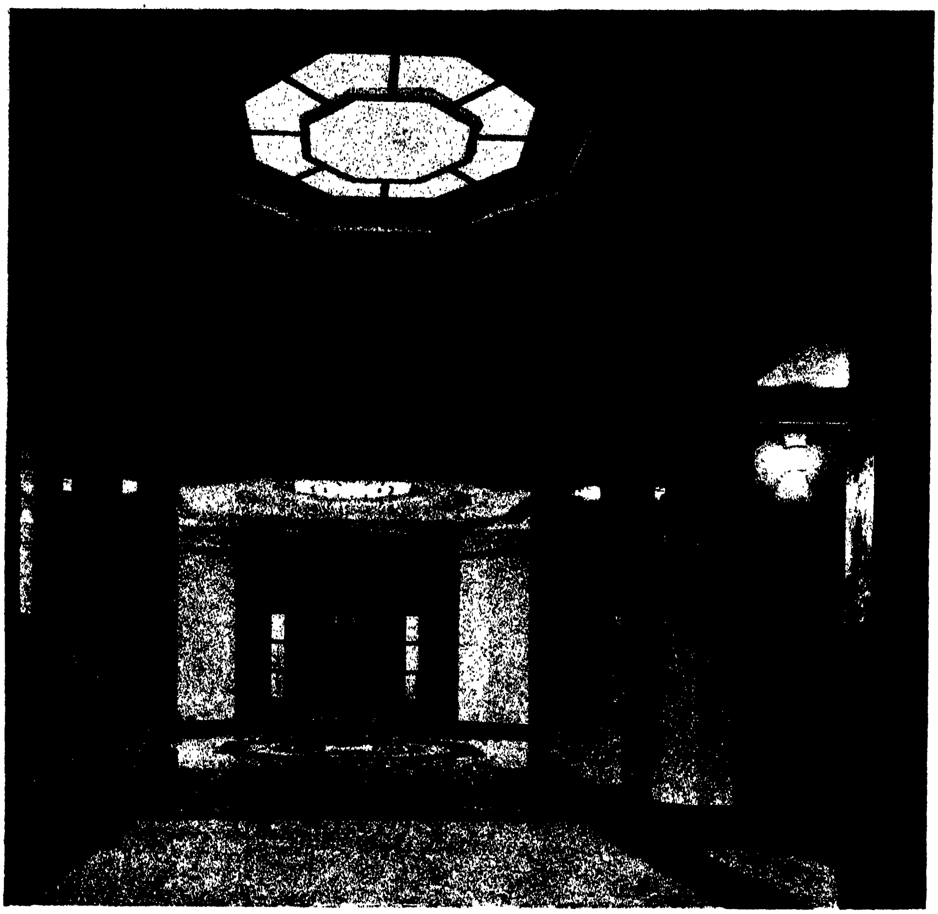
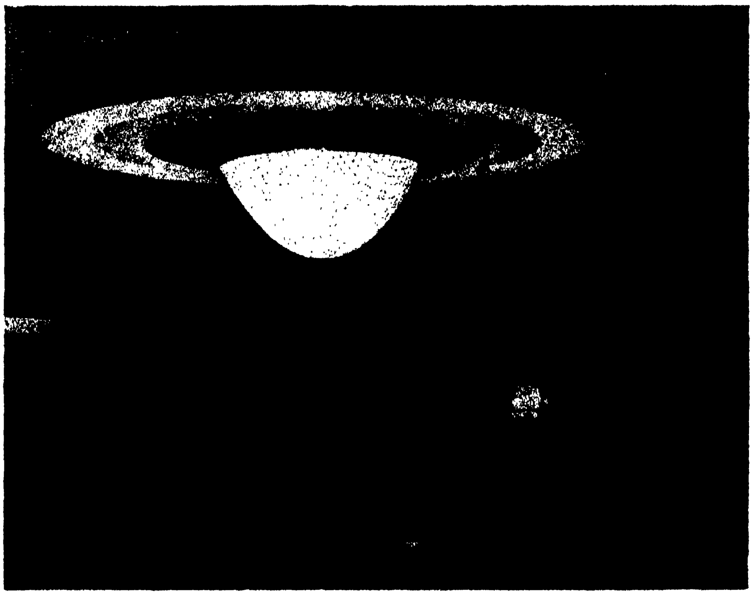


*FIG.* 149. *Ceiling light for tubular lamps.*
*Designer: A. B. Read.*
*Makers: Troughton & Young Ltd.*



The flush or almost flush ceiling light is being used more and more for halls of large houses and buildings. The flush fitting, whatever its architectural attractions, has a low efficiency of illumination.

*FIG.* 150. *Ceiling light of wrought iron and glass panes conceived to fit an architectural setting.*
*Architect: Verner O. Rees.*
*Makers: Best & Lloyd Ltd.*



(*By courtesy of B.B.C.*)

*FIG.* 151. *Ceiling light for concert hall.*
*Architect: Raymond McGrath.*
*Makers: Best & Lloyd Ltd.*

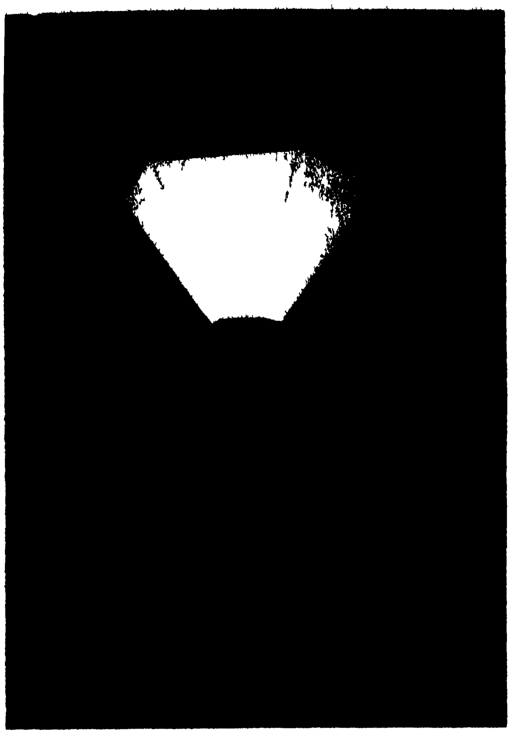


*FIG.* 152. *A simple form of wall light consisting of three glass panes in a metal socket. Designers and Makers: Best & Lloyd Ltd.*

*FIG.* 153. *A more elaborate glass wall light suitable for passages.*
*Designer: A. B. Read.*
*Makers: Troughton & Young Ltd.*

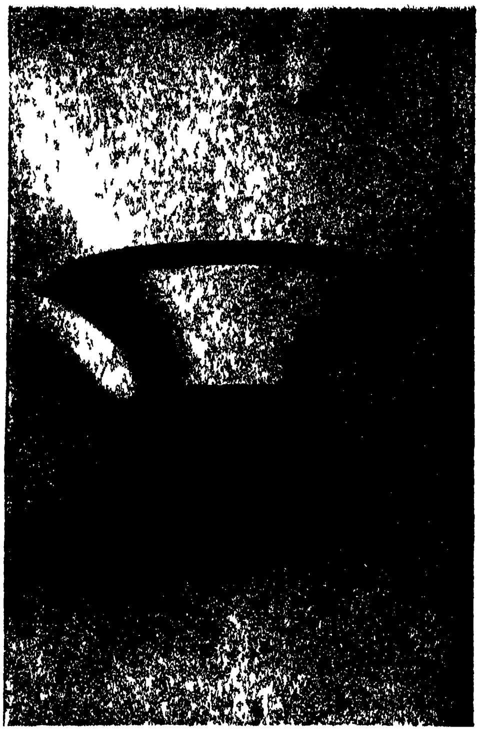


*FIG.* 154. *An ingenious fitting reflecting the light both on to the wall and on to itself, thus avoiding a harsh silhouette.*
*Designer: Gilbert Allom.*
*Makers: Allom Bros. Ltd.*

Wall lights also tend to replace the pendant in the modern decorative scheme. They may either serve the purpose of a localised light for reading or, by throwing light on to wall and ceiling, give indirect illumination to the whole room.

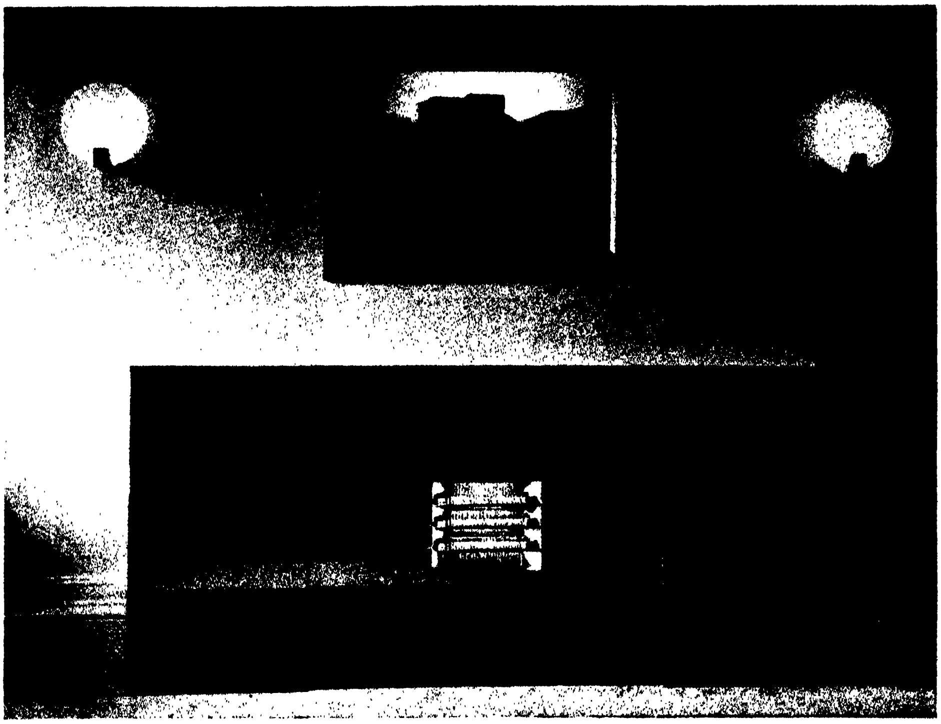
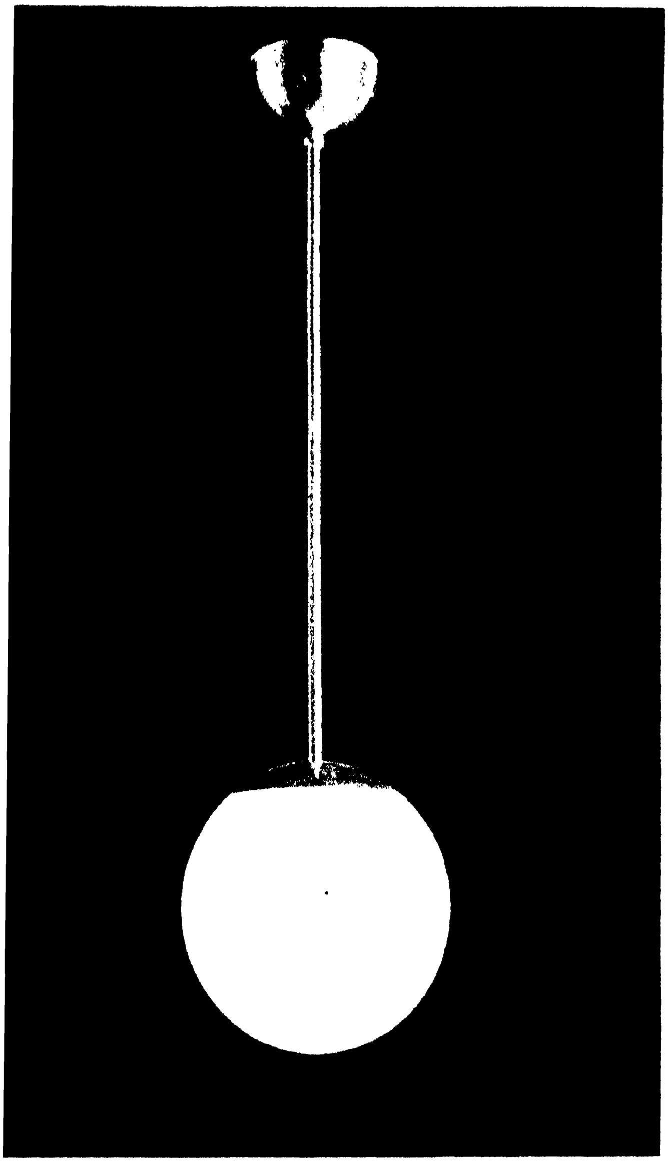


*FIG.* 155. *A simple wall light of two circular glass diffusers.*
*Architect: Edward Maufe.*



G. 156. *A simple and easily removed glass sphere diffuser. Designers and Makers: Troughton & Young Ltd.*

FIG. 157. *A similar fitting with reflector to concentrate light below. Designers and Makers: Troughton & Young Ltd.*

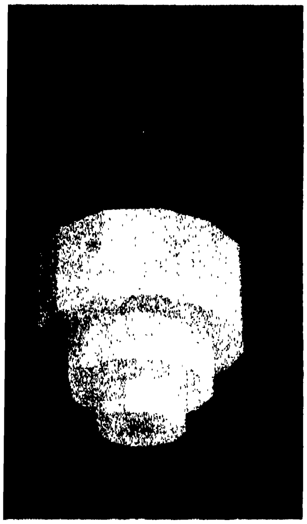


FIG. 158. *Moulded glass pendant. Designers and Makers: Higgins & Griffiths Ltd.*

For pendant lights there is nothing to beat for efficiency the simple spherical glass diffuser of Fig. 156. Other variations are required where most of the light needs concentrating downwards or upwards. The flex should always be inside a tube where possible.

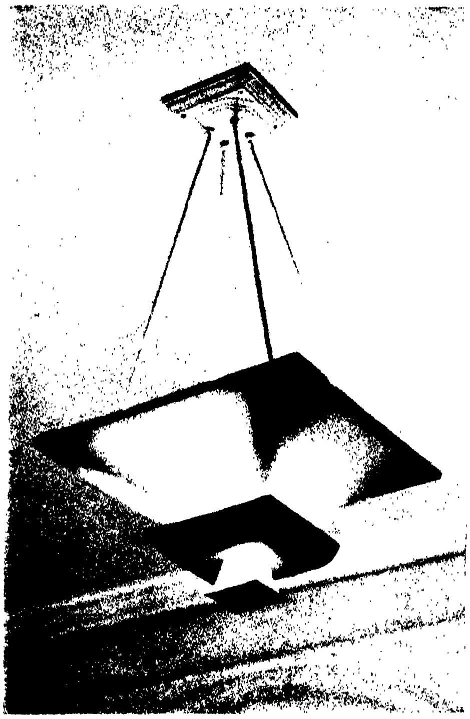


*FIG.* 159. *Pendant light which illuminates itself and the ceiling.*
*Designer: Gilbert Allom.*

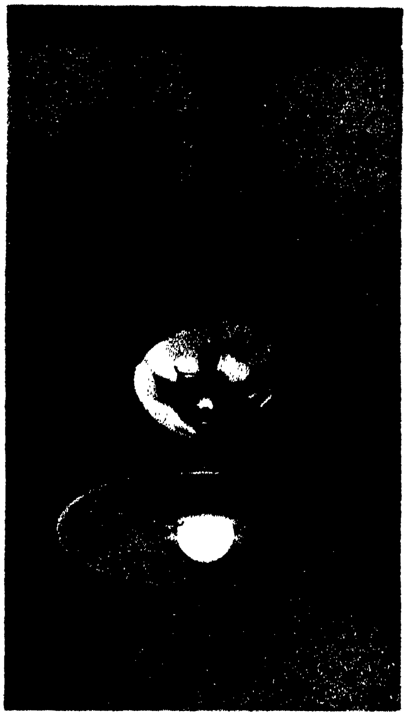


*FIG.* 160. *An ingenious fitting of a decorative character.*
*Designer: Sir Edwin Lutyens.*

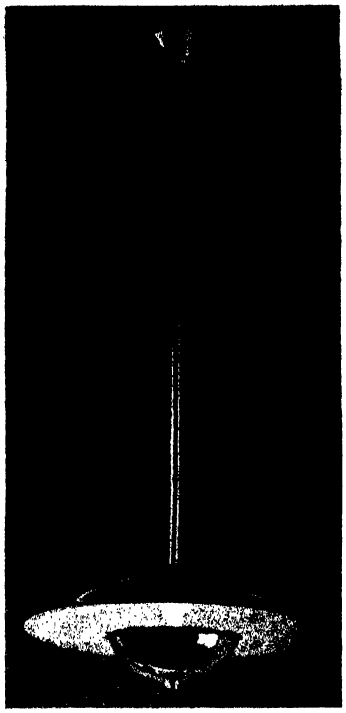


*FIG.* 161. *Pendant for indirect lighting on to the upper bowl.*
*Designer: Anthony Heal.*

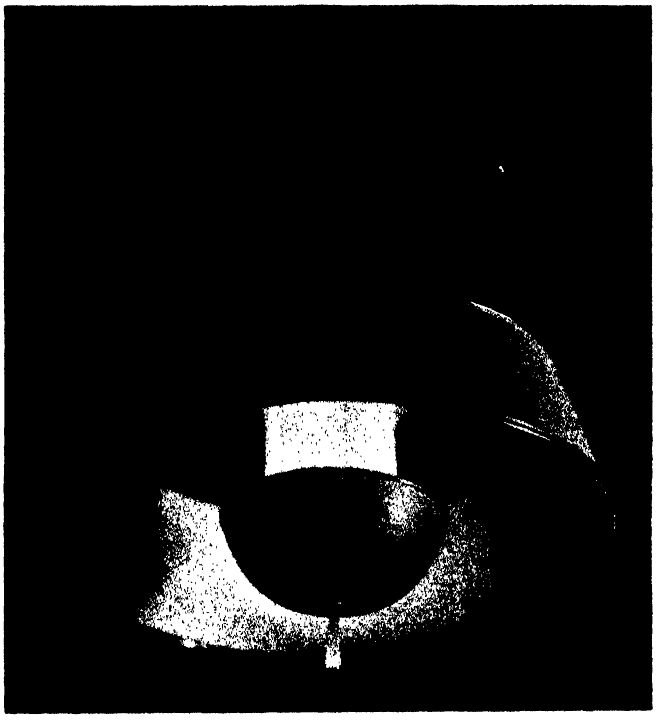


*FIG.* 162. *Pendant for use over dining table and to give indirect light. Inside of shade in gilded parchment.*
*Designer: R. D. Best.*
*Makers: Best & Lloyd Ltd.*

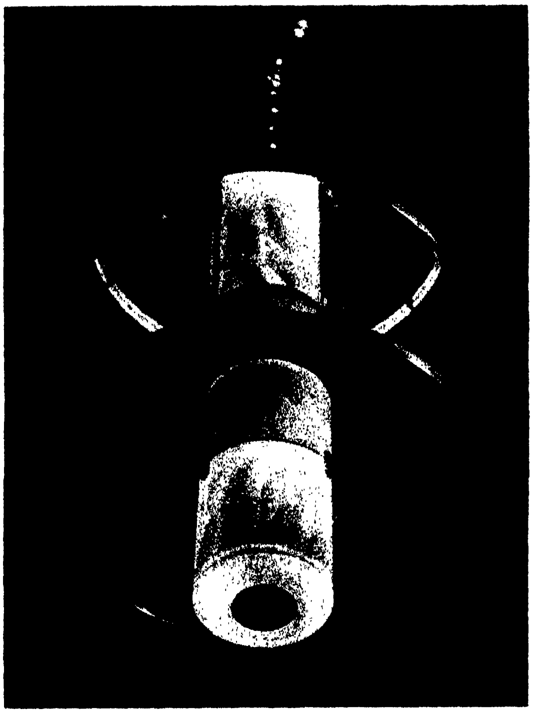


*FIG.* 163. *A pendant combining direct diffusion with minor reflection.*
*Designers and Makers:*
*Best & Lloyd Ltd.*

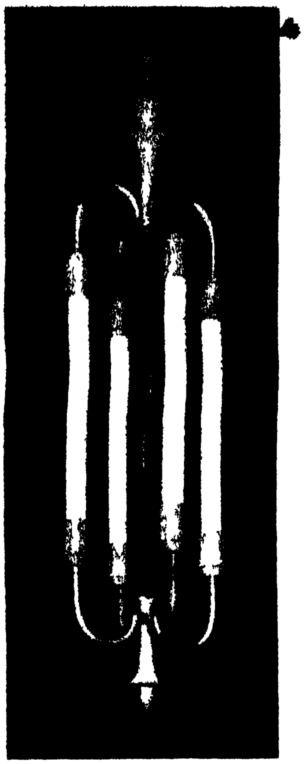


*FIG.* 164. *A very beautiful tubular pendant, the metal portion cellulosed jade green.*
*Designer: A. B. Read.*
*Makers:*
*Troughton & Young Ltd.*

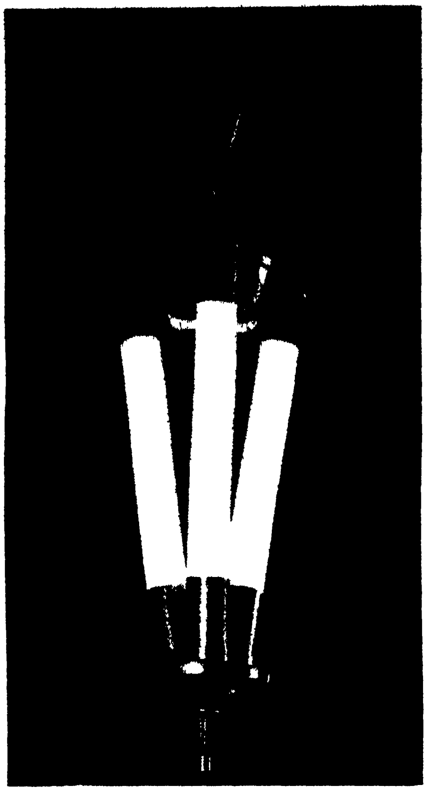


*FIG.* 165. *A three light tubular pendant in chromium plate.*
*Designers & Makers: Best & Lloyd Ltd.*

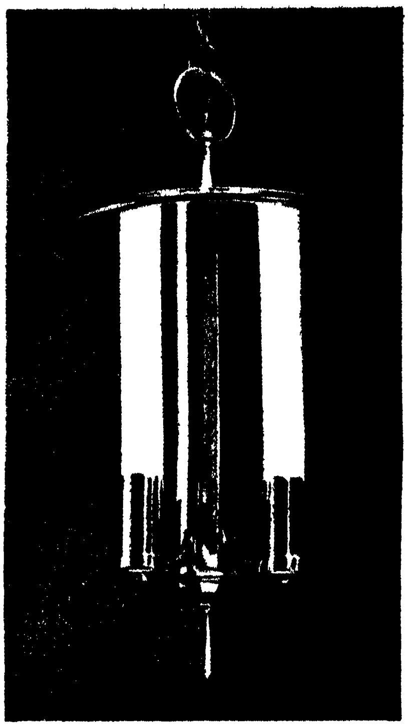
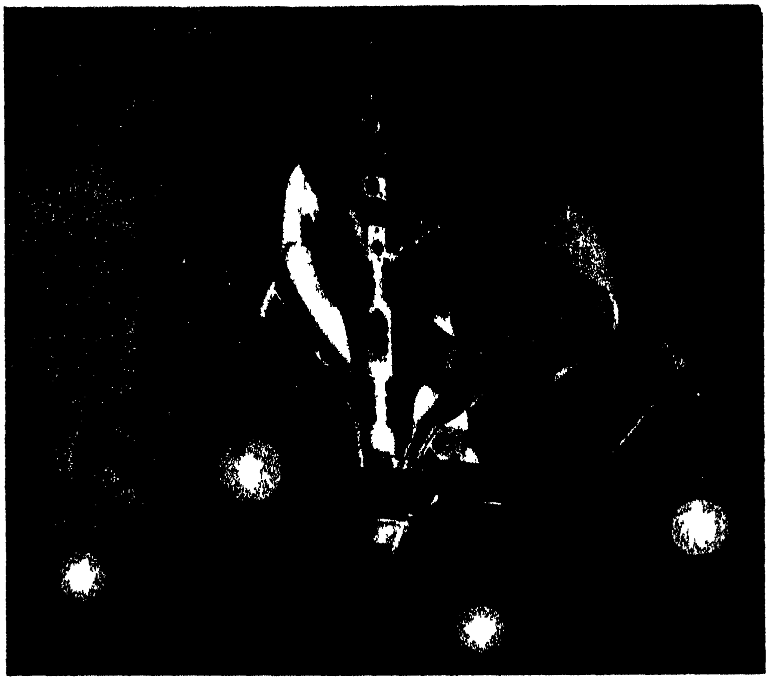
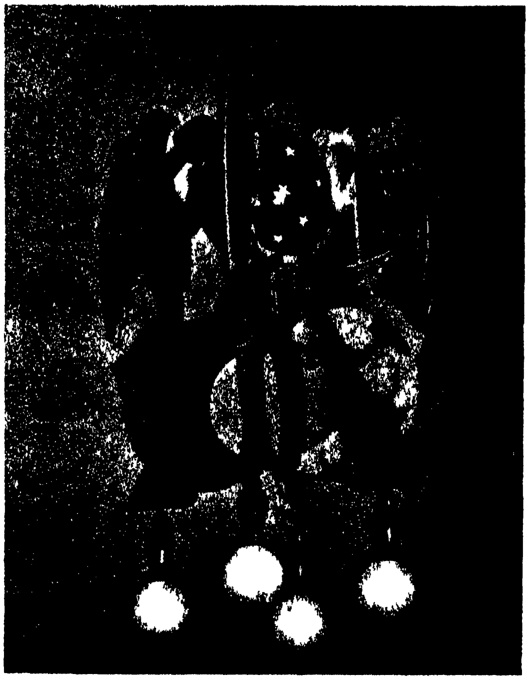


*FIG.* 166. *Another tubular light pendant with reflector.*
*Designers and Makers:*
*Best & Lloyd Ltd.*

The tubular light provides great new possibilities to the designer and architect, and though the lamps are still more expensive than the bulb form, there are many cases where they have distinct advantages.





*FIGS.* 167 *and* 168. *Two nursery pendants designed by Sir Edwin Lutyens for Viceroy's House, Delhi.*
*Makers: Higgins & Griffiths Ltd.*

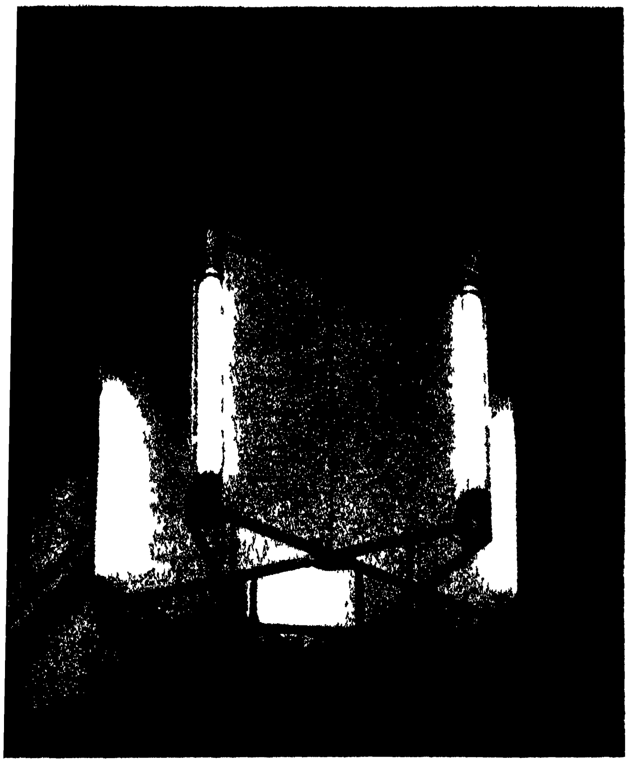


FIG. 169. *A decorative five-light pendant. Designer: Frederic Towndrow.*

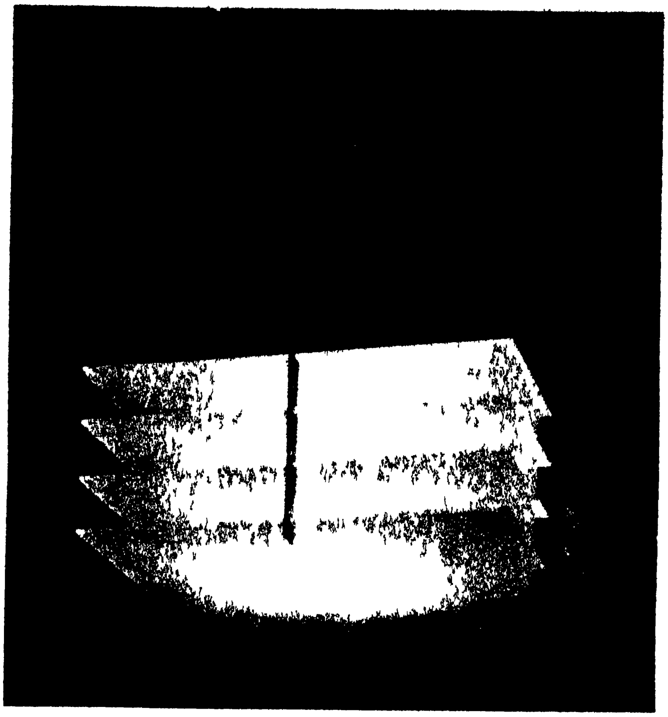


FIG. 170. *Pendant of horizontal glass planes. Designers and Makers: Dernier & Hamlyn Ltd.*

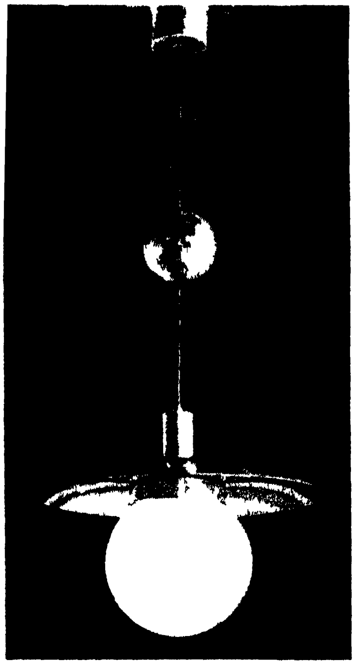


FIG. 171. *A bright nickel adjustable pendant. Designers: Heal & Sons Ltd.*

The infinite variety of pendants embodying the principle of lamps diffusing their light through frosted glass cannot, of course, be adequately illustrated. Generally speaking, horizontal planes are to be avoided in large cities because they collect dust.

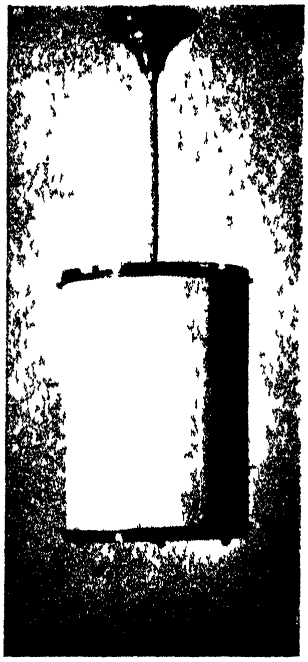


FIG. 172. *Pendant of vellum with brass rims. Designers: Heal & Sons Ltd.*

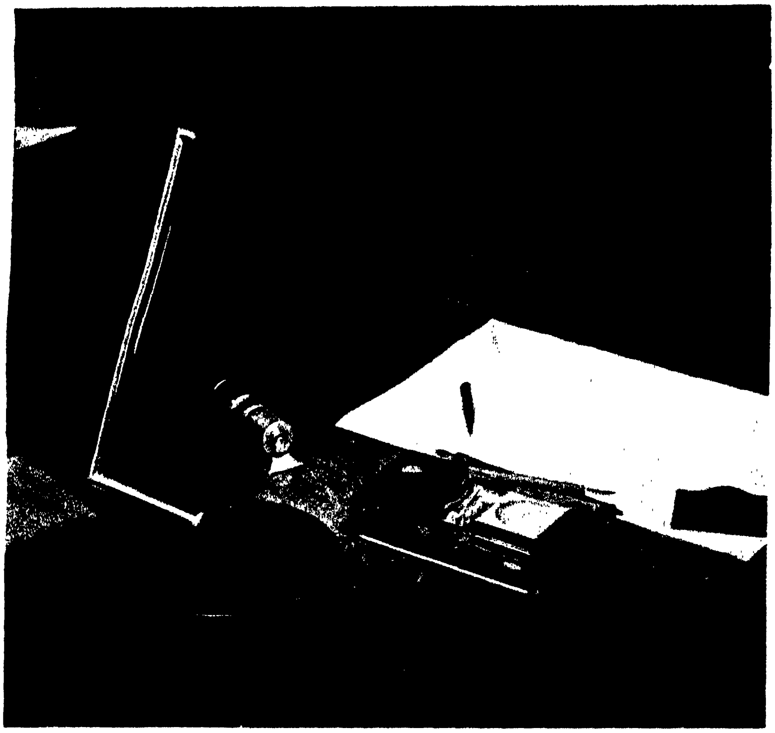


*FIG.* 173. *An adjustable tubular desk lamp.*

*Designer: A. B. Read.*
*Makers: Troughton & Young Ltd.*

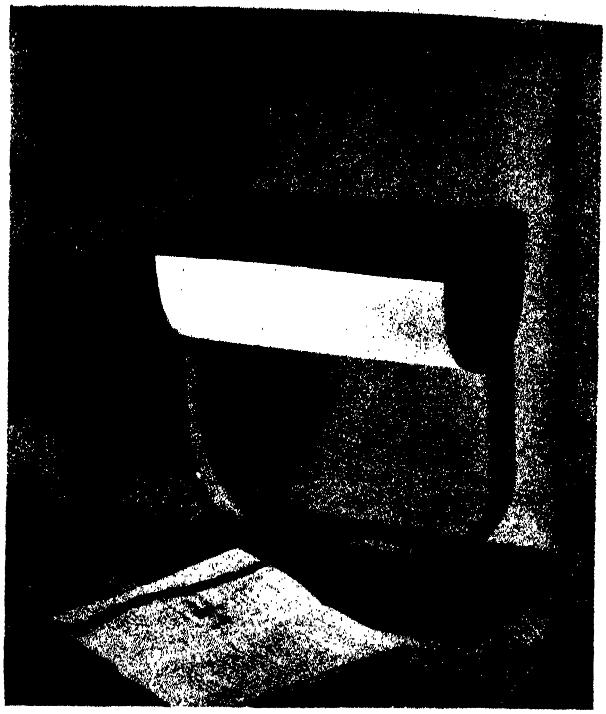


*FIG.* 174. *A simple desk lamp in metal and glass.*

*Designer: Roger Peach.*
*Makers: Dryad Metal Works.*

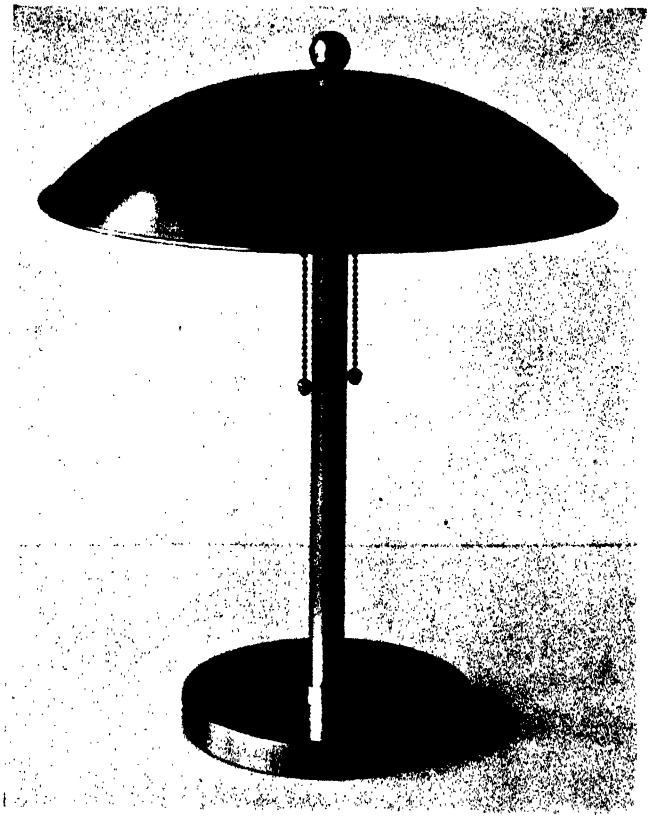


*FIG.* 175. *Desk lamp with wide area of diffusion.*

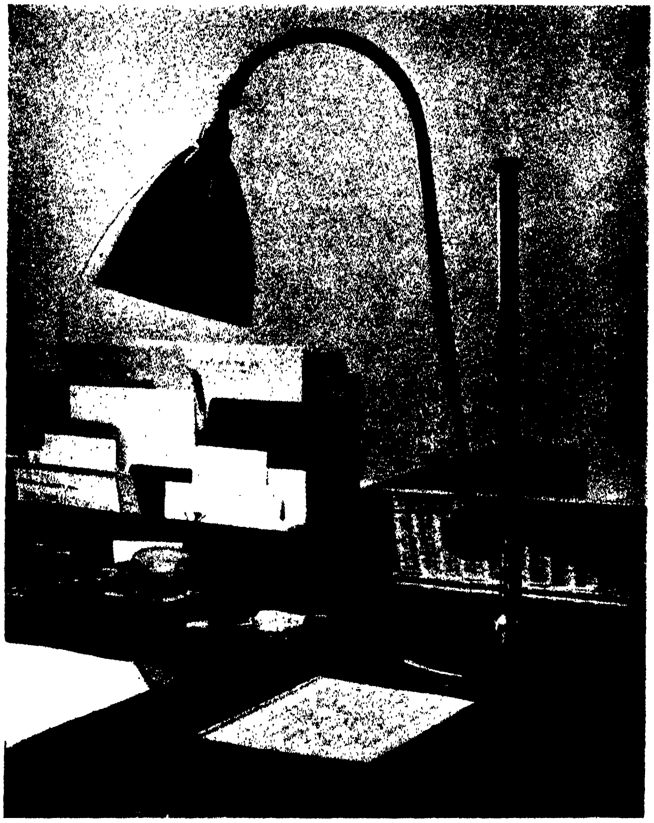
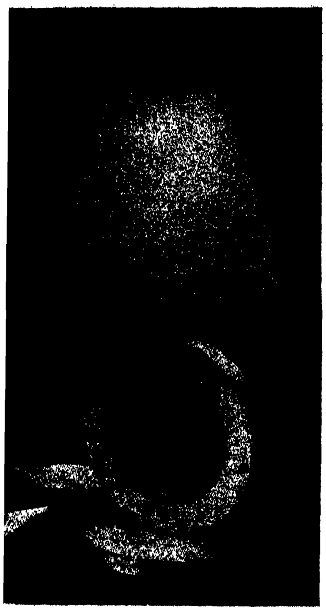


*FIG.* 176. *The "Bestlite" lamp with three movements, besides the universal joint at neck of shade.*

*Designers and Makers: Best & Lloyd Ltd.*



IG. 177. *Base in oak.*
*Designer: Eric Shaw.*
*Makers: Heal & Sons Ltd.*

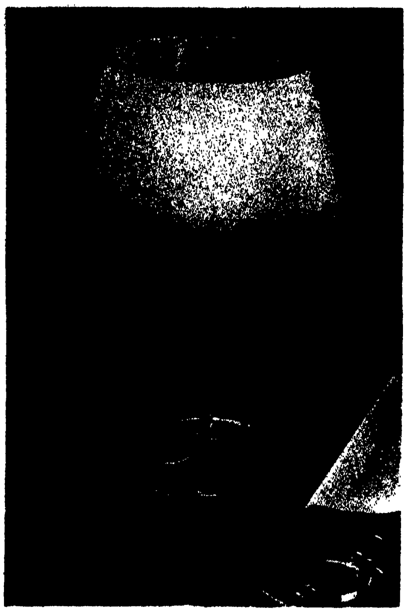


*FIG. 178. Simple table lamp of tubular steel.*
*Best & Lloyd Ltd.*

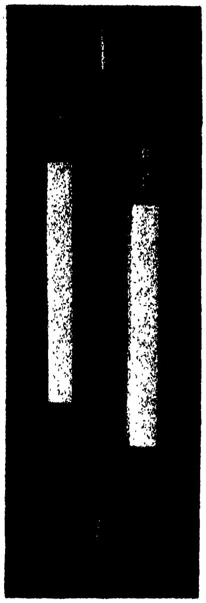


*FIG. 179. Desk lamp of two tubular lights.*
*Designer: A. B. Read.*
*Makers: Troughton & Young Ltd.*

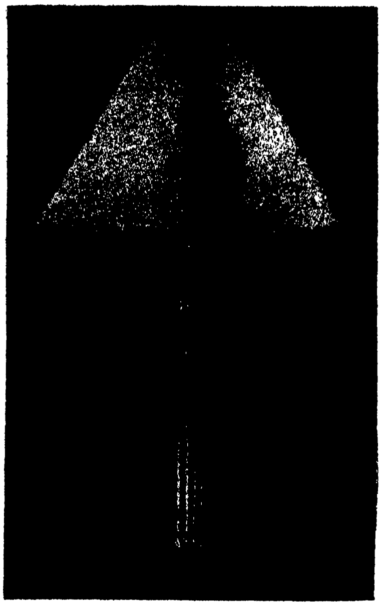
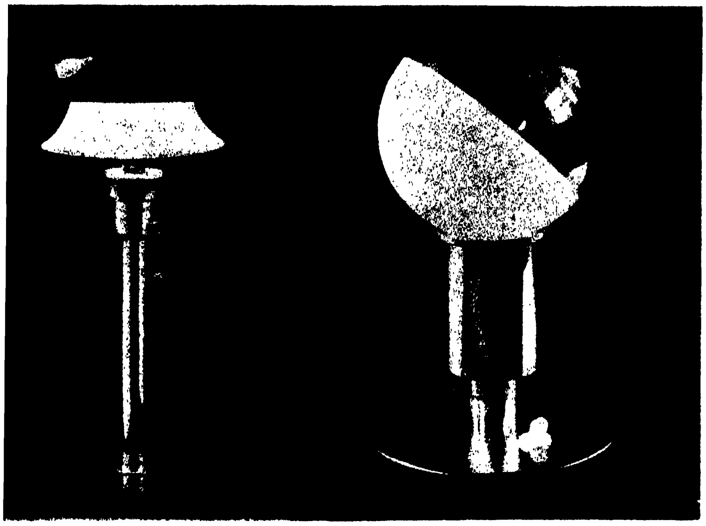


*FIG. 180. Four column chromium plated and black table lamp.*
*Designer: Anthony Heal.*



IG. 181. *Desk lamps in metal and glass.* *Heal & Sons Ltd.*

For desk lamps care of eyesight is the first consideration. The light on the desk must be of the right intensity and the eye protected from direct rays. Adjustability is therefore important and a steady base is also necessary.

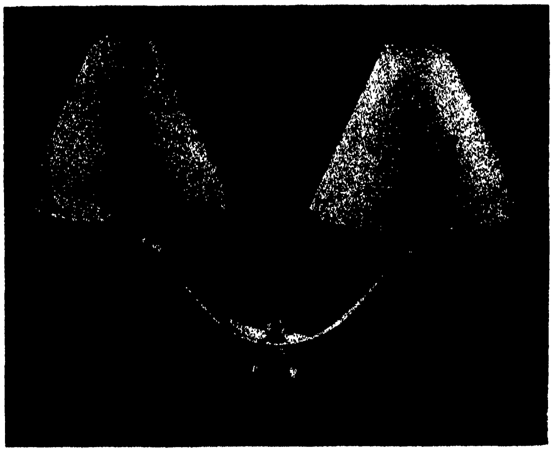


*FIG. 182. A two-light lamp, chromium and black, with celastoid shades.* *Designer: Anthony Heal.*

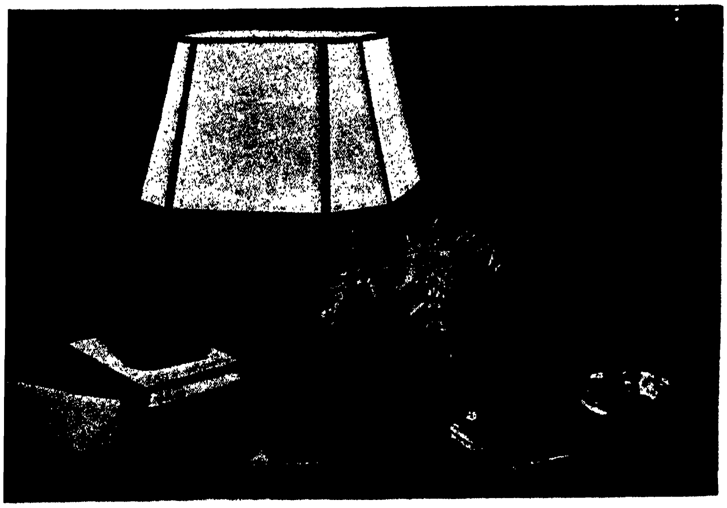


*FIG. 183. Desk lamp of cast iron.*
*Designer: Verner O. Rees.*
*Makers: Best & Lloyd Ltd.*

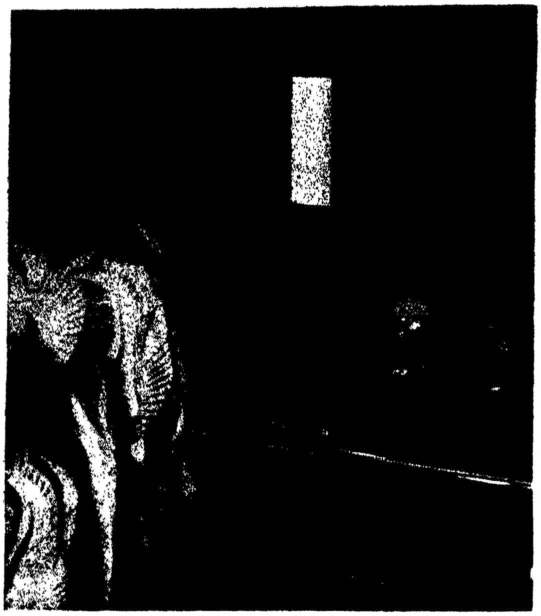


*FIG.* 184. *A twin-bed light with revolving cylinder for use between two beds.*
*Designer: R. D. Best.*
*Makers: Best & Lloyd Ltd.*

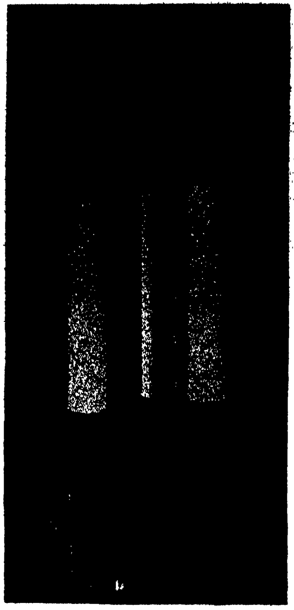


*FIG.* 185. *Double bedside lamp with reflector between lights.*
*Designer: A. B. Read.*
*Makers:*
*Troughton & Young Ltd.*

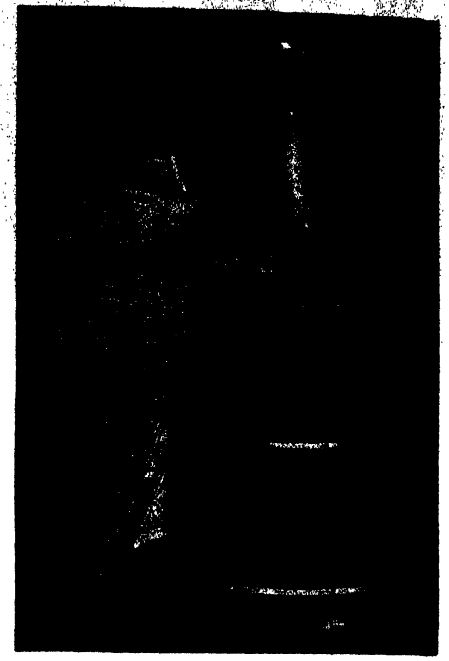


*FIG.* 186. *Bedside light with two universal joints.*
*Designer: Oswald Milne.*
*Makers: Tucker & Edgar Ltd.*

*FIG.* 187. *Tubular overhead bed light.*
*Designers and Makers:*
*Best & Lloyd Ltd.*

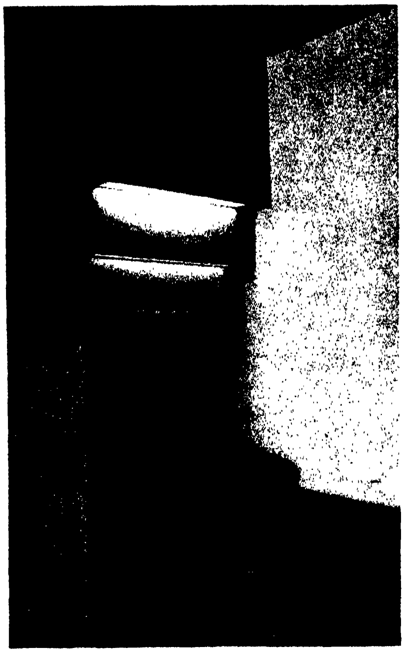


*FIG.* 188. *Built-in bed light.*
*Designers: Crossley & Brown.*

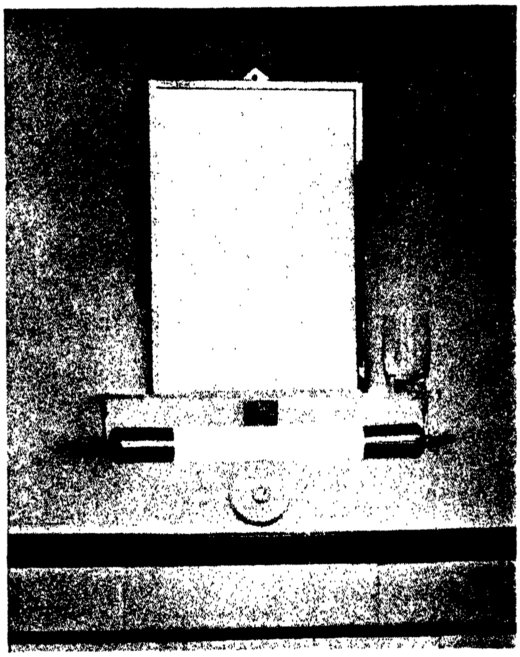
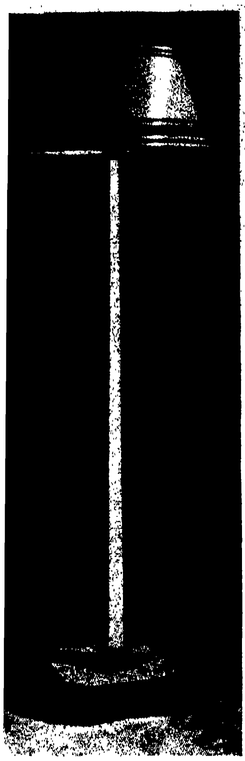


*FIG.* 189. *Shaving mirror with light beneath glass shelf.*
*Designers and Makers: Best & Lloyd Ltd.*



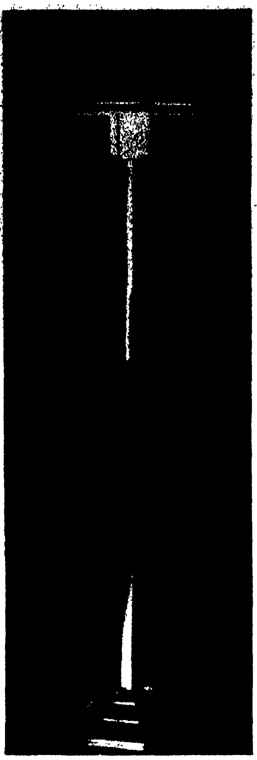


*FIG.* 190. *Wooden painted base and stem. Heal & Sons Ltd.*
*FIG.* 191. *Metal base and stem. Troughton & Young Ltd.*
*FIG.* 192. *Tubular steel standard. Best & Lloyd Ltd.*

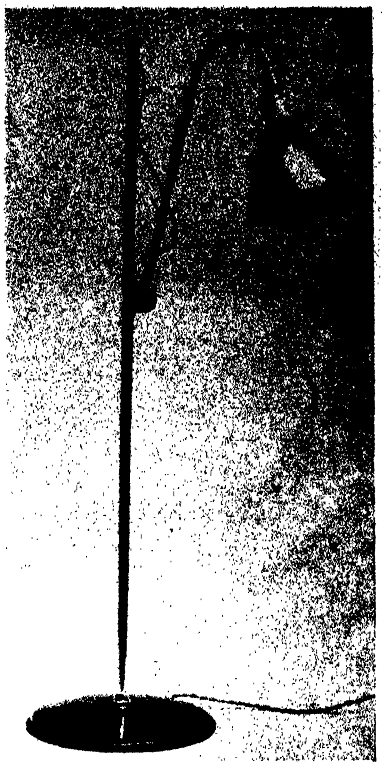


*FIG.* 193. *"Bestlite" floor lamp.*
*Designers and Makers:*
*Best & Lloyd Ltd.*

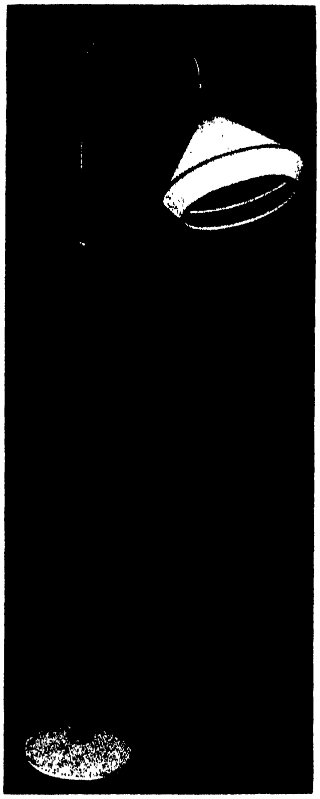
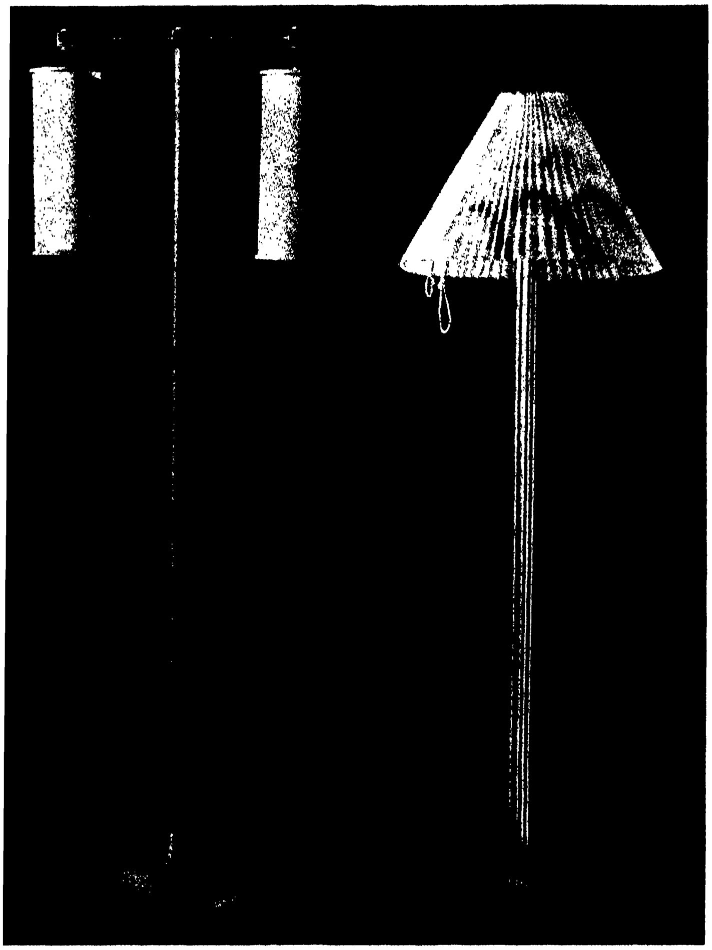


*FIG.* 194. *Extending reading and general lamp.*

*Designers and Makers:*
*Best & Lloyd Ltd.*



*FIGS.* 195 *and* 196. *Two metal and parchment lamps.*
*Designers and Makers: Heal & Sons Ltd.*

Strip and panel lighting is useful both for decorative purposes and to give a gently diffused light where such light is desirable. The light is usually reflected from a mirror and then through glass, but long tubular lamps are now commonly used.

*FIG.* 197. *A decorative scheme in a London house. Architect: Oliver Hill.*

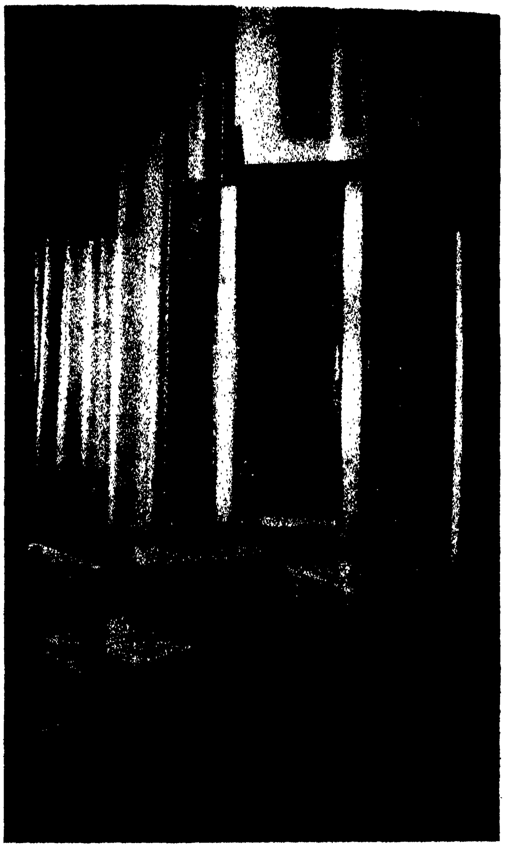
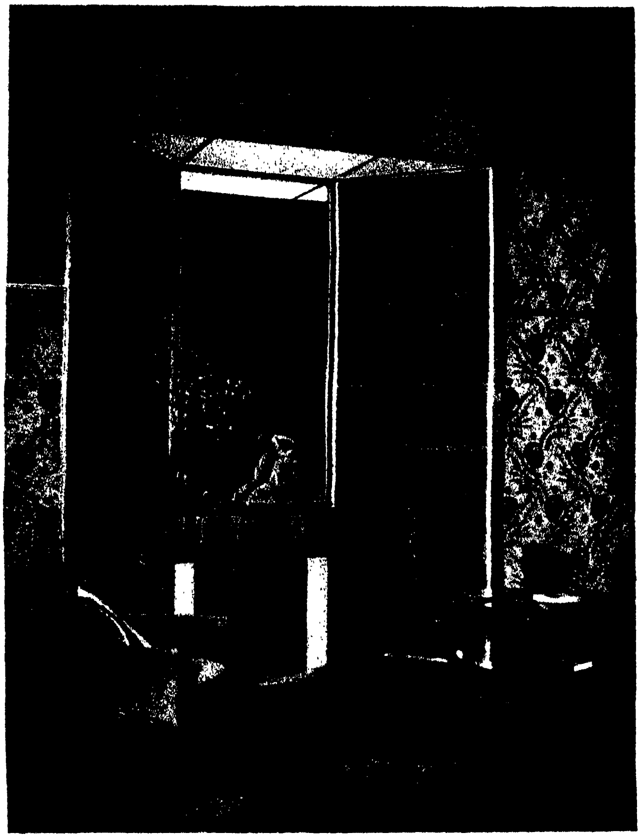


*FIG.* 198. *Dressing table with panel lighting. Designer: Holmes Waghorn.*



*Architect: Serge Chermayeff.*

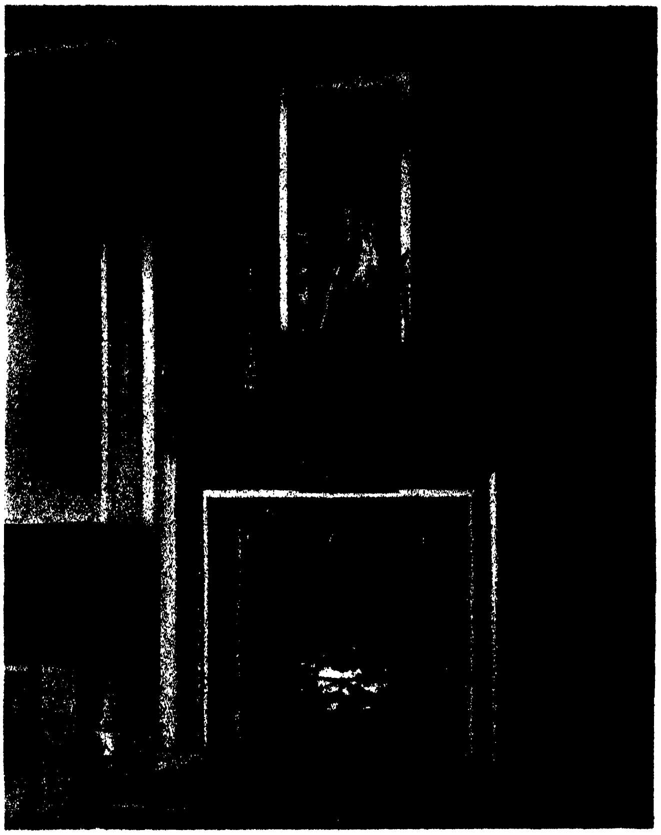
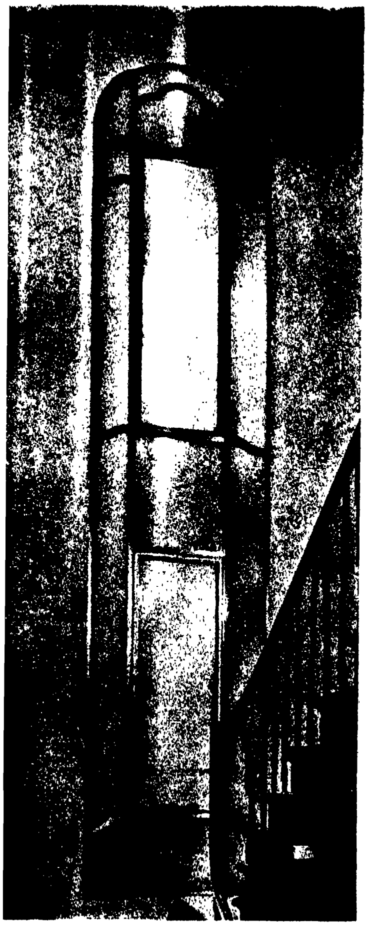


*FIG.* 200. *A decorative chimney-piece scheme. Architect: Edward Maufe.*



IG. 201. *Artificial daylight win-*
*ow.*
*Architect: Oliver Hill.*

Panel lights may also be effectively used for staircases, halls, etc., sometimes to create an illusion of daylight by the use of special lamps or reflectors.

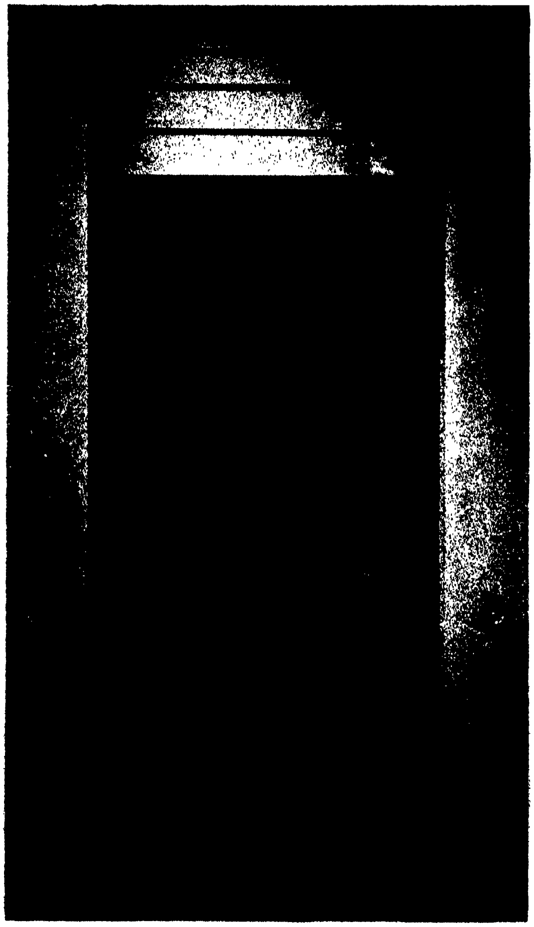


*FIG.* 202. *Door of London flat.*
*Architect: Serge Chermayeff.*

*FIG.* 203. *Double windows lit by natural light by day and artificial light by night.*
*Architect: Oliver Hill.*

Indirect lighting provides the softest and most pleasant light, especially for living rooms, libraries, etc., owing to the complete absence of glare. Bowls which reflect the light on to walls and ceiling form an economical method of application.

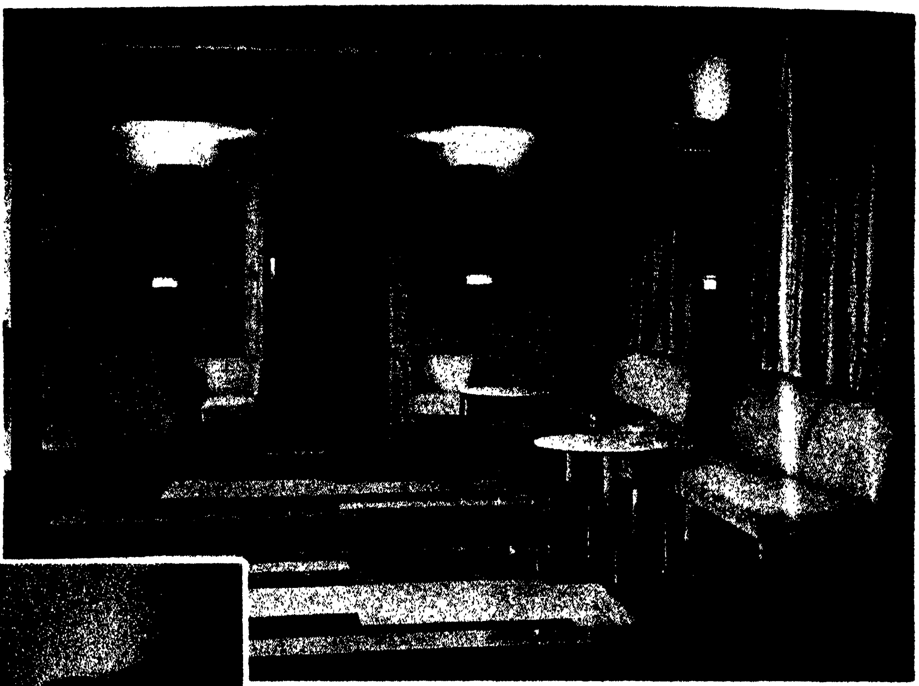


*FIG.* 204. *Theatre lounge with indirect lighting.*
*Architect: Serge Chermayeff.*

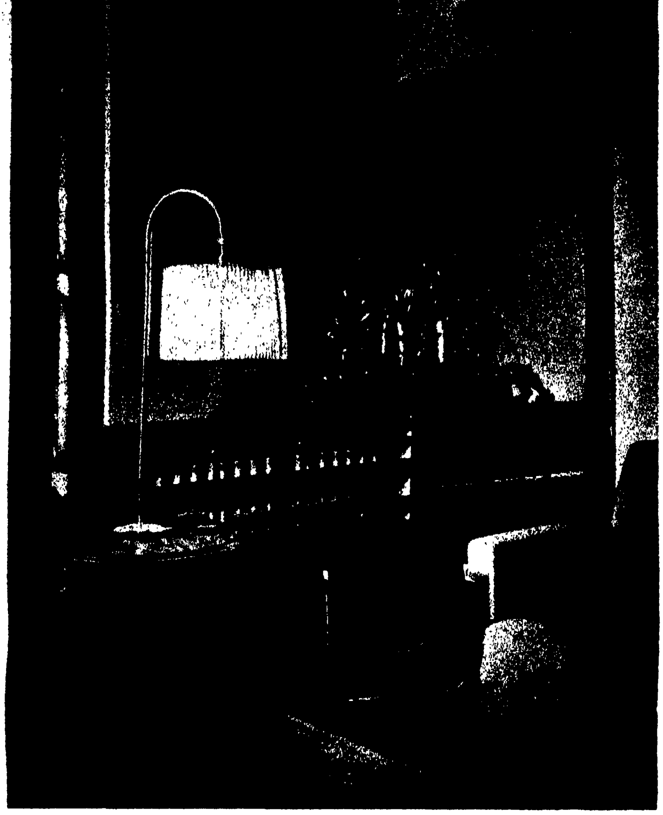


*FIG.* 205. *Corner of a sitting-room.*
*Architect: Serge Chermayeff.*

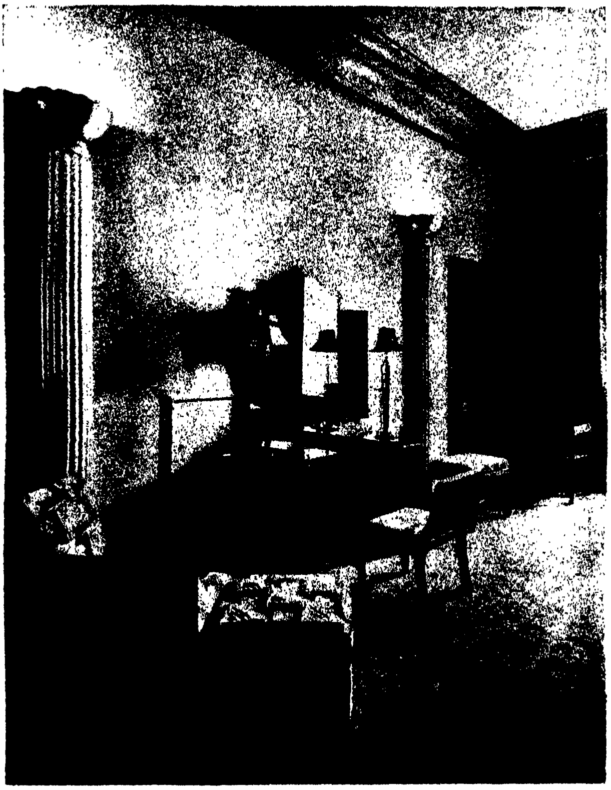
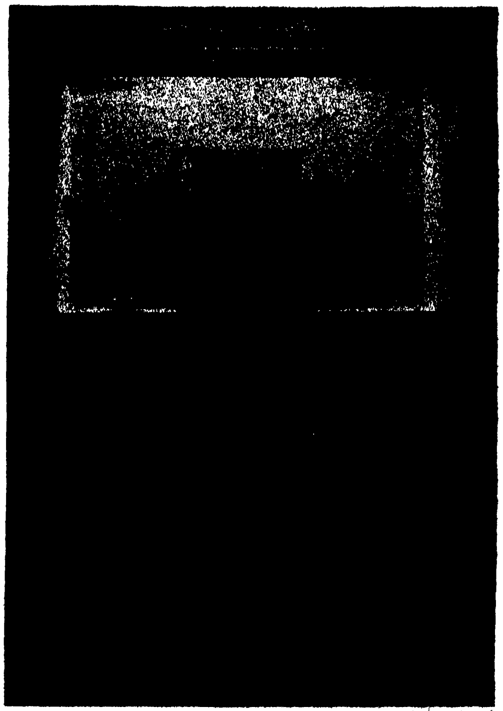


*FIG.* 206. *In a bedroom at Claridge's Hotel.*
*Architect: Oswald Milne.*
*Lighting by Heiffer Ltd.*

*FIG.* 207. *Ceiling lighting in a theatre foyer.*
*Architect: Serge Chermayeff.*



(*By courtesy of* Architect & Building News)

*FIG.* 208. *A hall lit by concealed cornice lights in a Dorsetshire country house.*
*Architect: Edward*

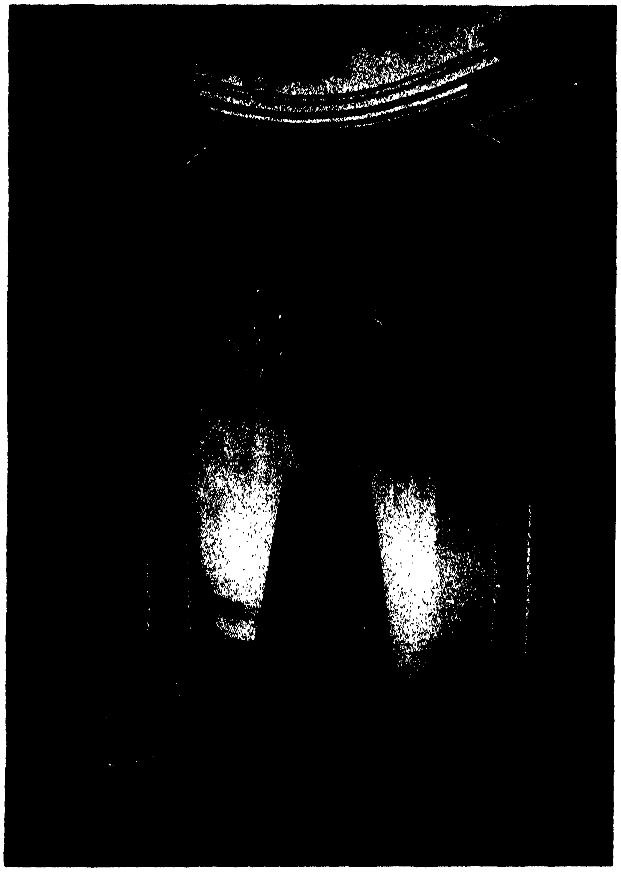


*FIG.* 209. *Hidden lighting to bring out wall surface pattern.* *Designer: Holmes Waghorn.*

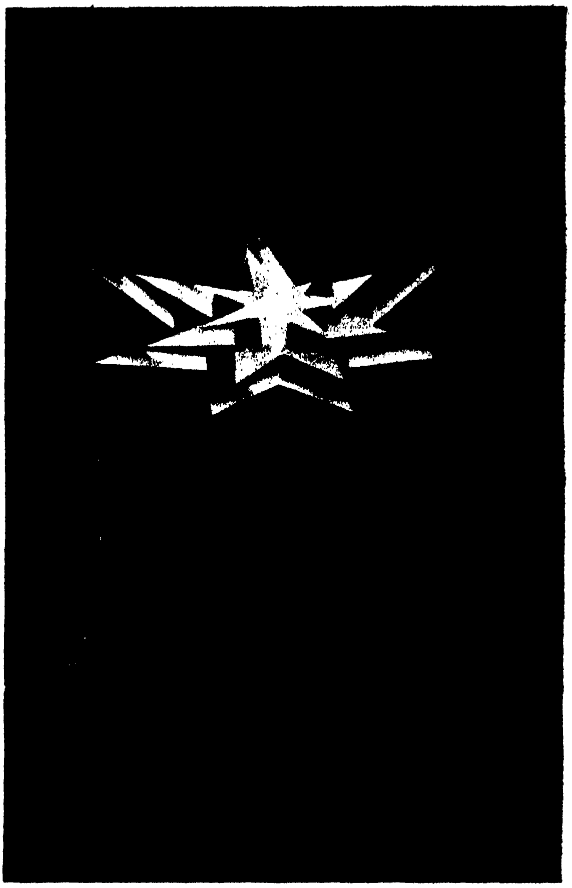


*FIG.* 210. *Ceiling lighting at Savoy Theatre.*
*Architect: Basil Ionides.*

*FIG.* 211. *Concealed lighting in an aumbry.*

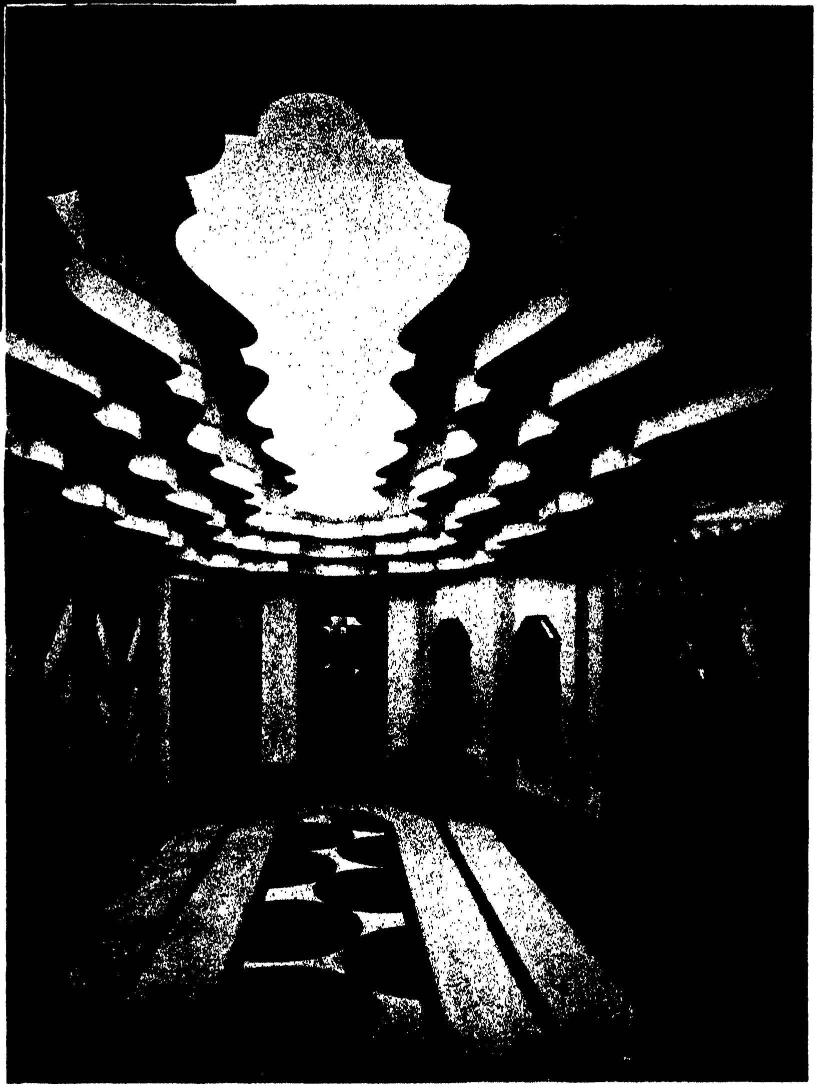


*FIG.* 212. *Foyer at Savoy Theatre.*
*Architect: Basil Ionides.*

# DAYLIGHT LIGHTING

WINDOWS form part of the structure of a house and would not therefore find a place in this book were it not that in re-decoration or re-constructions it is often necessary to insert a new window or plan some addition affecting natural lighting. The object of this small section is not therefore to illustrate all types of windows or discuss their merits, so much as to suggest that the standard solution is not always the best and that there are many new types of window now available which give more light and better ventilation.

We subjected ourselves to small windows long after their structural day had passed. In a brick building only a certain amount of a wall surface could safely be penetrated. That condition no longer obtains. In a concrete house the whole wall may be window, and in any reconstruction the use of steel permits of very much larger openings. Architects have also clung to small panes because of their love for Georgian architecture. In many wooden-sash windows about half the light is excluded by frame and bars, and though steel casements admit more, they do not usually admit as much as they might. The fetish of the small pane has hindered building as a craft, and anyone who has seen modern Dutch and German building must admit that large areas of glass can be satisfactorily used.

Outward opening casements have now become more popular than sash windows in this country. It is wise, however, to provide for extra ventilation, especially when a house is subject to gales and where the open window would catch the wind. A top and bottom hopper is very useful in this respect, especially in kitchens, where ventilation is needed and draughts are to be avoided. As I have indicated elsewhere, the finest solution of the ventilating problem is filtered air, which will eliminate opening the window at all in cold weather or, indeed, in very hot weather either.

Sliding windows are often very useful and several makes are available. Eventually we can expect to see most windows disappear into the walls as they do in the modern car. In the ordinary side-sliding type one must be careful to see the frame does not bear any structural weight or movement will be affected.

Some people object to large windows because they mean a large cold wall area in winter. Radiator heating beneath the window is at least one cure, or insulating shutters could be used, at any rate by night. I have also heard it said that the landscape looks better through bars and panes, but I think such objectors must be the wearers of spectacles.

Inventors have given great attention recently to the perfection of easy movement in curtains and blinds, and there is now little excuse for unsightly gaps, but one still often sees a curtain which cannot move beyond the edge of the window area and thus cuts off appreciable daylight.

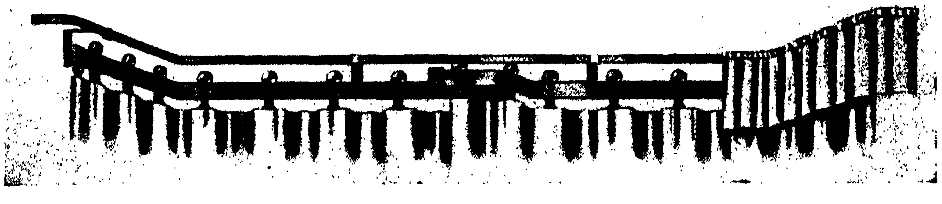


*FIG.* 213. *Combined curtain runner and valance rail. The overlapping rails are designed to prevent a gap when curtains are closed.*

*Designers and Makers: Chalco Ltd.*

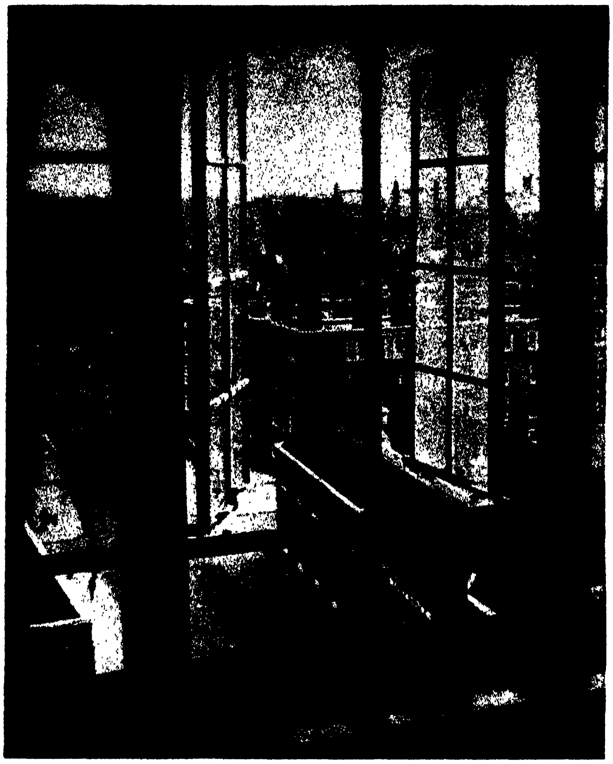


*FIG.* 214. *Windows in a town flat. The frames below the opening act as a guard for children. Note also the hingeing system which allows for cleaning from inside.*

*Designers and Makers: Henry Hope & Sons Ltd.*

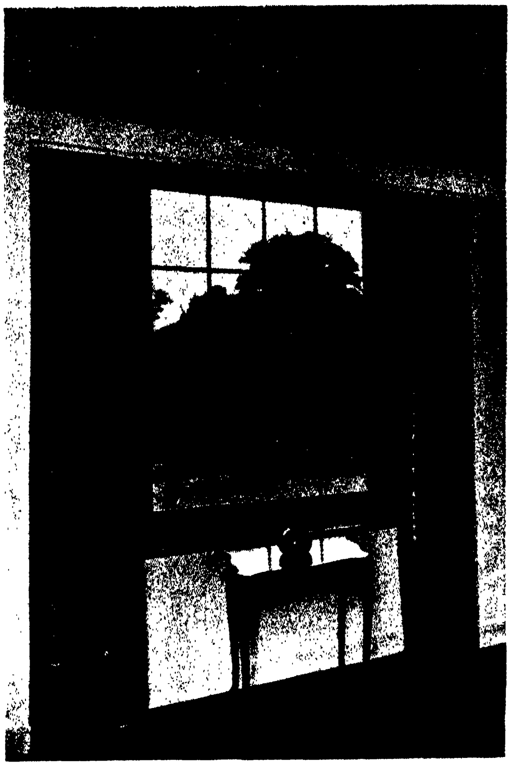


*FIG.* 215. *Steel sash windows operated by a cord pull. Useful for rooms where top and bottom ventilation is required.*

*Designers and Makers: Crittall Manufacturing Co. Ltd.*

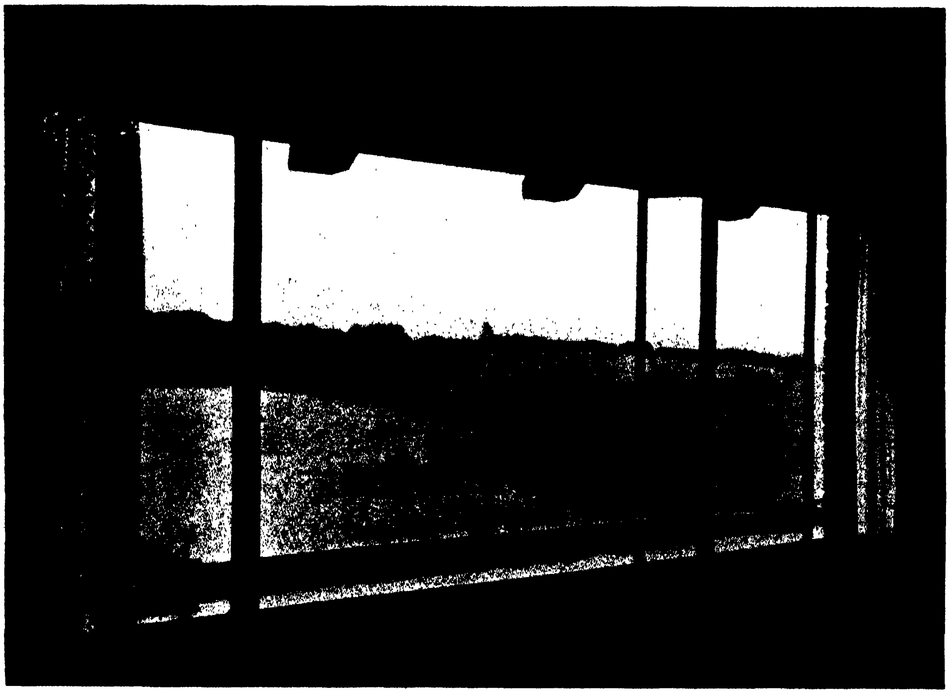


*FIG.* 216. *Casement windows with large lighting area, suitable for living rooms, especially in bungalows.*

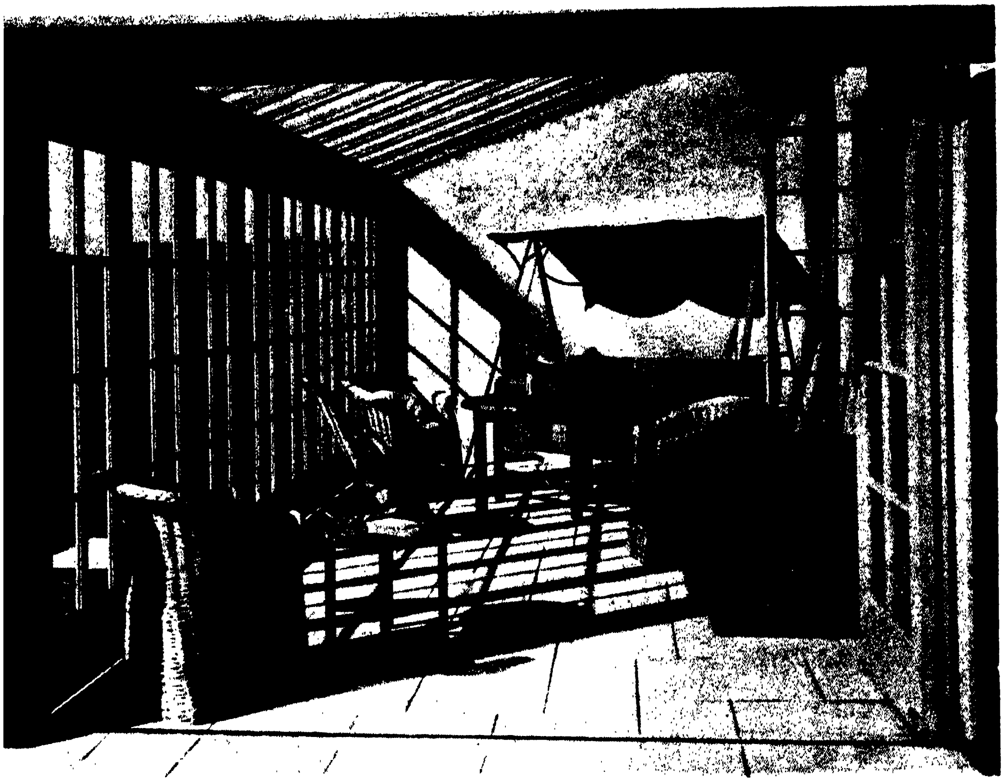
*Designers and Makers: Henry Hope & Sons Ltd.*

Here are new variations of familiar casement or sash windows, with certain distinct improvements in design as regards light, safety or ease of use.

Sliding windows or sliding plus folding windows have clearly great advantages where unobstructed view is needed, and modern building construction makes them quite feasible.

*FIG.* 217. *Windows of similar type to those in Fig.* 216 *in use for a nursery.*
*Designers and Makers: Crittall Manufacturing Co. Ltd.*

*FIG.* 218. *Sliding and folding windows to give an absolutely clear opening.*
*Designers and Makers: Henry Hope & Sons Ltd.*



The demand for sunlight must obviously modify the traditional window forms, and on these two pages are various satisfactory new types.

*FIG.* 219. *Loggia with sliding glass front.*

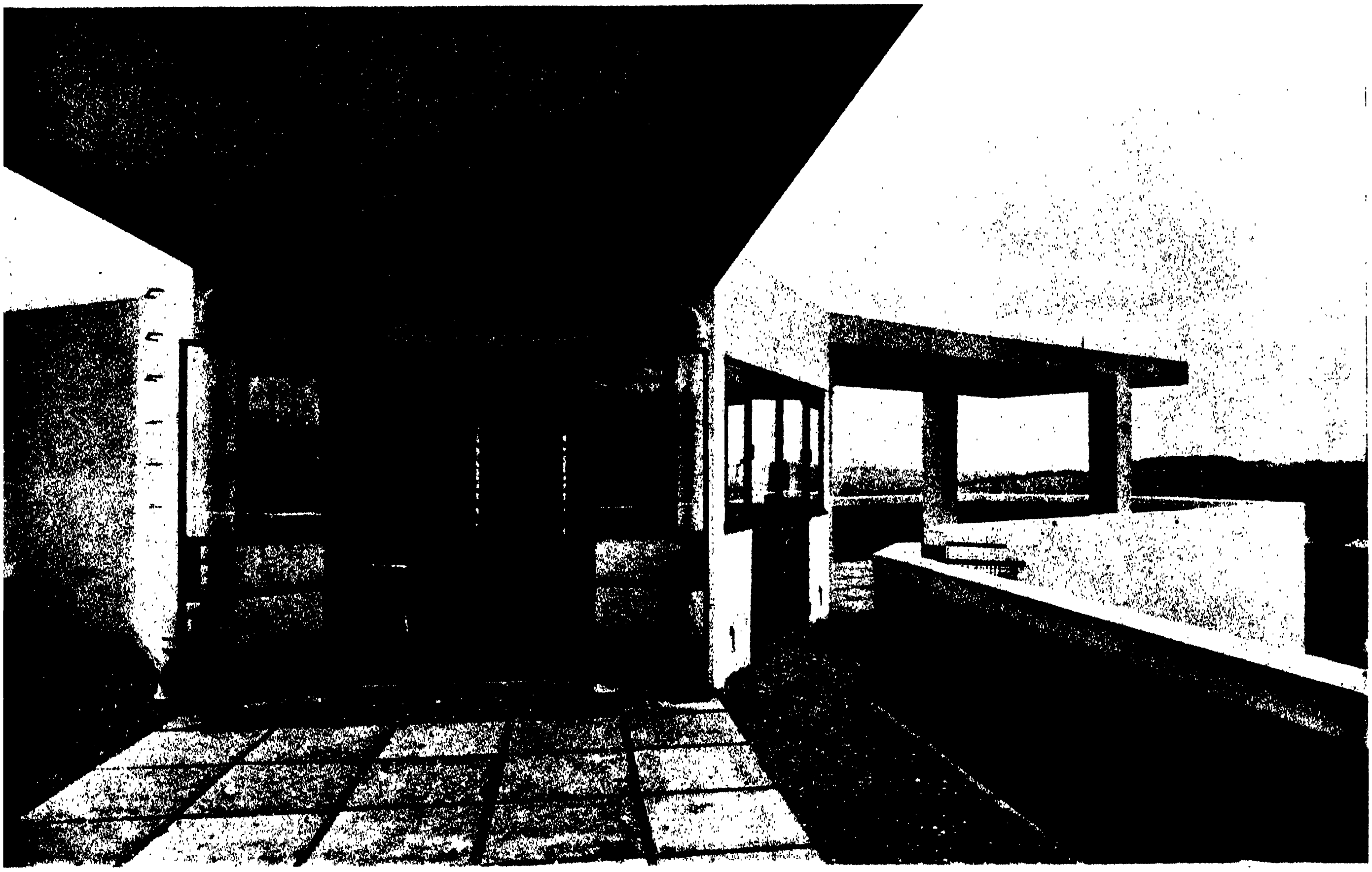


*FIG.* 220. *Nursery and roof garden in a modern country house.* *Architect: A. Connell.*

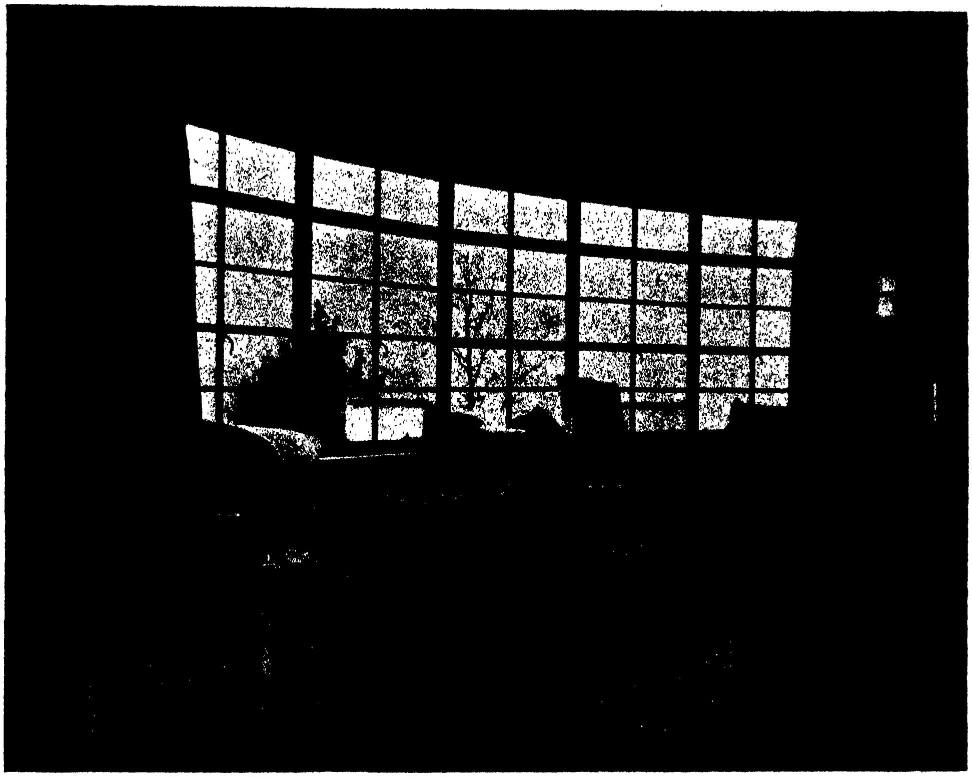


*FIG. 221. Bay window treatment in modern country house.*
*Designers and Makers:*
*Henry Hope & Sons Ltd.*

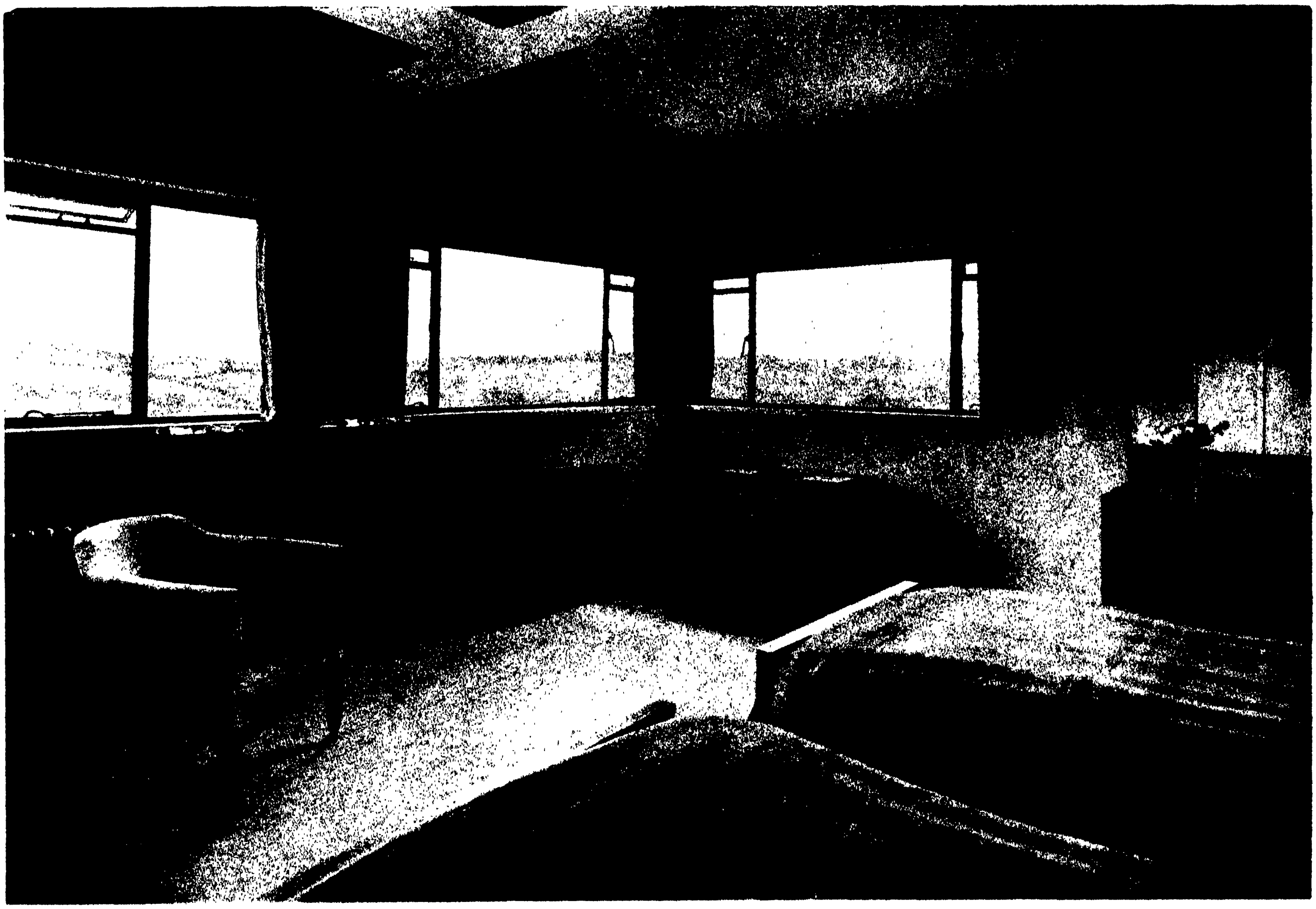


*FIG. 222. Generous fenestration in the same house as Fig. 220.*

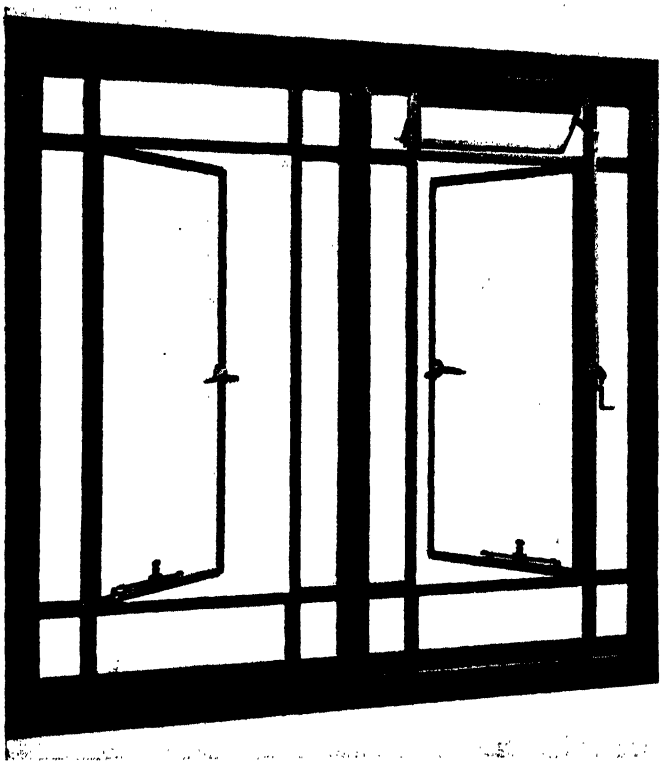


*FIG.* 223. *Casement windows with a small "hopper" ventilating window above. Designers and Makers: Henry Hope & Sons Ltd.*

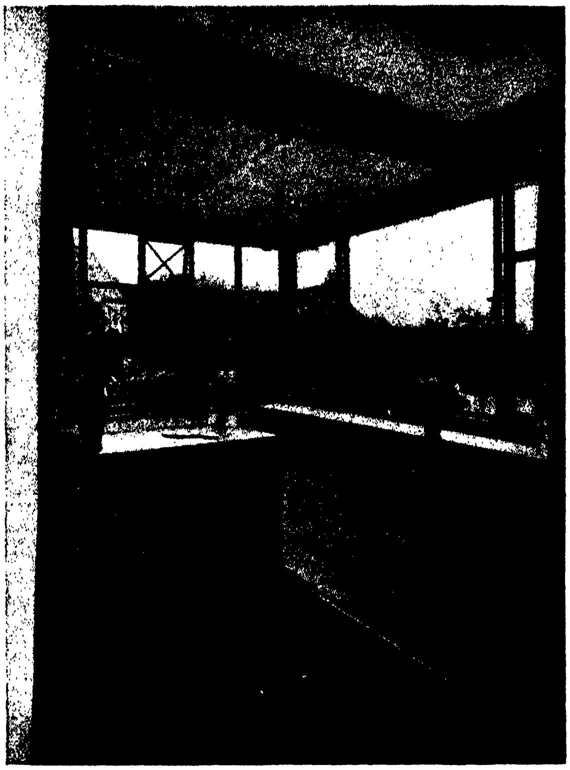


*FIG.* 224. *Metal sliding windows with horizontal bars. Designers and Makers: Crittall Manufacturing Co. Ltd.*

*FIG.* 225. *A type of window very suitable for nursing homes because of its top and bottom ventilation. Designers and Makers: Crittall Manufacturing Co. Ltd.*

Particularly important is the problem of ventilation without draught, and a small auxiliary opening is really essential where a house is exposed to gales.

*FIG.* 226. *Large metal-framed french windows for a country house.* *Architect: Oliver Hill.*

*FIGS.* 227 *and* 228. *Illustrations which show how concrete construction makes possible an entirely new type of window treatment.* *Architect: A. Connell.*

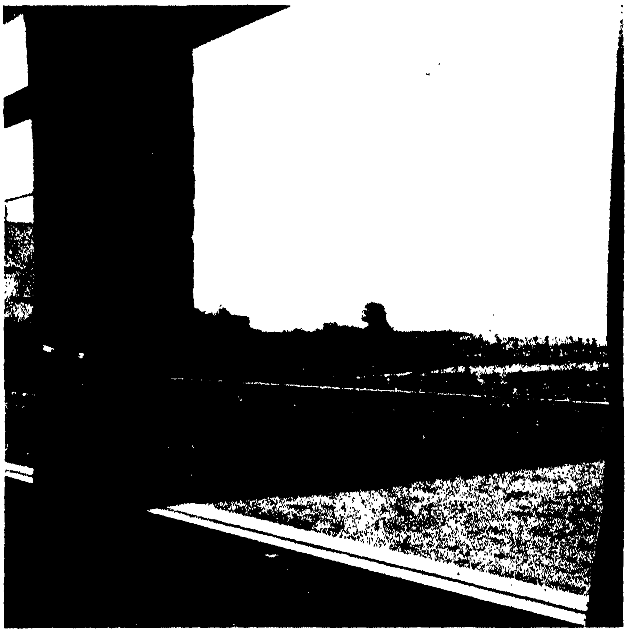


*FIG.* 229. *A window which disappears into the sill and is operated by a crank.* *Designers and Makers: Quicktho* (1928) *Ltd.*

# HEATING

THE business of heating a house is not simple, even in the mild English climate, because the same temperature is not required in all parts of a house and because *comfortable* heat is intimately connected with ventilation. That is why the best form of heat yet invented is the filtered air system. The question of striking a balance between stuffiness and draughts then no longer arises. I believe the system was first evolved for factories where a certain uniform temperature and humidity are advantageous. It is now a commonplace in large offices, especially of course in America. In this system fresh air is sucked in by fans, and is both washed and heated (or frozen) before it is passed by conduits to the room. So far as I am aware there is no installation which would not be prohibitive in price for a small private house, though it is quite practicable for flats, as are many other communal amenities denied to the individual householder. We must therefore confine ourselves for the moment to the other methods of heating available.

In this country it is generally conceded that central heating by means of hot water pipes or hot air should be regarded as an auxiliary rather than as a main force, for by itself it produces a stuffy and unhealthy form of heat. In very large rooms, however, in passages and halls, a radiator is a great comfort. The boilers can now be thermostatically regulated to a desired temperature and several gas, oil or electric appliances of this kind are available. They justify their initial expense in large houses where the labour of stoking would otherwise involve an extra hand. In small houses a radiator or two can be heated from an independent boiler which will also supply bath and other hot water for the taps. It is generally thought that it is a mistake to combine the cooking with this apparatus, though in small compact houses it is done with very satisfactory and economical results. Expert advice is very necessary before boilers are chosen owing to the optimistic claims which salesmen make for all of them. In particular too small a boiler for the job is no economy. Many also depend on efficient regulation and that is a condition seldom obtaining in the average domestic staff.

Radiators are not popular with architects. Not in themselves either beautiful or ugly, their obtrusiveness is irksome. Hence the tendency to conceal them behind grilles and window-seats. It has to be remembered, however, that the effectiveness of a radiator depends a good deal on the circulation of air around it, and the more it is boxed in the less heat it will give. In larger buildings panel heating, in floors, walls and ceilings, is taking the place of radiators and probably most houses will one day be heated thus. It is as well to bear in mind that the heat rising from a radiator tends to discolour a wall or ceiling.

The electric fire finds favour more and more, especially for bedrooms, dining-rooms and rooms where heat is only occasionally required. It would be even more popular if cheap current for power were not so exceptional. The fact that it can be controlled by a touch of the toe or by a switch from the bed, its silence and cleanliness, all these are points in its favour. The saving of the large chimneybreast is a great advance in house planning and a considerable economy, but ventilation if not by a chimney flue must be secured. Fitted-in fires are now growing in popularity, though portable fires are still common. The latter are seldom sufficiently guarded and are dangerous in nurseries. Against the electric fire must be put the fact that the radiation is not yet comfortable to the skin.

Gas fires continue to hold their own, and under stress of competition have improved largely in efficiency and a good deal in outward appearance. Not all makes are now Jacobean or Adam. The imitation coal fire is no longer a sign of gentility. Gas fires certainly give out far more heat for the same gas consumption than they did a few years ago, while the new radiant "beam" is definitely much more comfortable and healthy to the skin, because of the higher proportion of visible and infra-red energy.

Anthracite stoves are useful in halls and rooms which are not in constant use, because they are economical in fuel and require little tending. Moreover their heat will pervade a whole house. There are several combination stoves which may also be opened up, and these are particularly suitable for studios. In design they are usually rather cumbersome, for no reason that is apparent. There are, however, exceptions.

Lastly (apart from appliances which are mainly for cooking) we come to the open coal or wood fire. In the perfect city it would have been abolished long ago because of the soot and dust with which it lades the atmosphere. The Englishman clings to it not entirely from sentiment. It is still the healthiest fire because it ventilates a room as effectively as it warms. Shortage of domestic labour is the most potent factor in reducing the number of coal fires in middle-class homes, and only the living-room fire is now to be found in the average small home. In design the open fire has been greatly improved; the low well fire is not only more economical with coal, but throws far more heat into the room. It is usually worth while to extract an old-fashioned high grate and install a new one.

The mantelpieces which surrounded the Victorian grate were masterpieces of the architect and builder of those days. No wonder, for they formed the background from which the Archdeacon Grantlys pronounced their opinions to the world as they warmed their reverend coat tails. We have now decided that such things (the mantelpieces, I mean) are rather pretentious, or perhaps we cannot live up to them, or perhaps they are too much trouble to clean. Whatever the reason, they are replaced by a simple "surround" in tile, marble or wood, very often with no mantelpiece at all. While the fire remains the focal centre of a room (as it naturally is in a cold climate, just as the fan is the centre of life out East) it is not unbecoming to give it importance in the decorative sense, and for that purpose coloured marble or tiles may be effectively used.

To sum up the heating problem, the householder must decide how much heat he requires, in what form and for what periods, not only now but in the future. He must reckon how much labour he will have available, and how intelligent that labour will be. He must balance the claims of convenience and comfort against the ultimate claims of economy. Let him consult an architect friend who has a home of his own, and let him keep away from showrooms until he has a clear idea in his head of his needs and the best instrument for meeting them. If few homes are effectively heated today it is not so much the fault of the apparatus as because it has been wrongly chosen for its purpose.

BOOK FOR REFERENCE:

EDWIN GUNN: *How to Heat your House.*

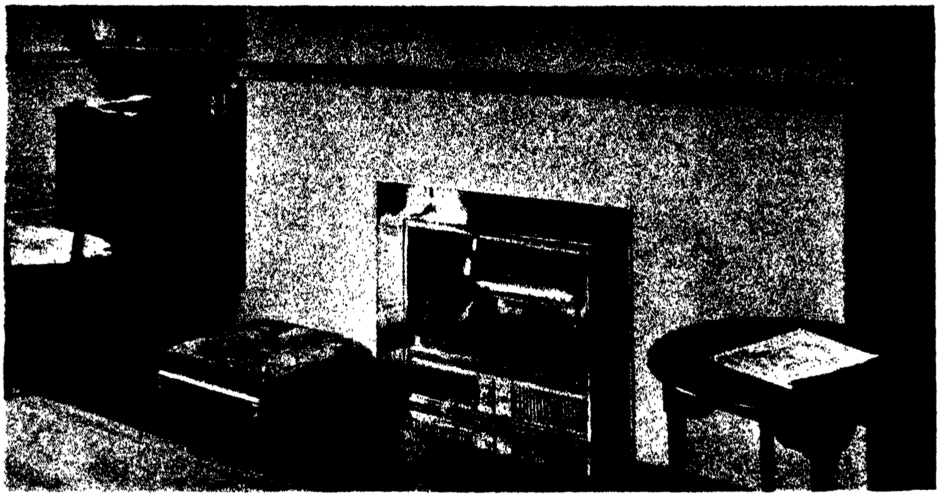
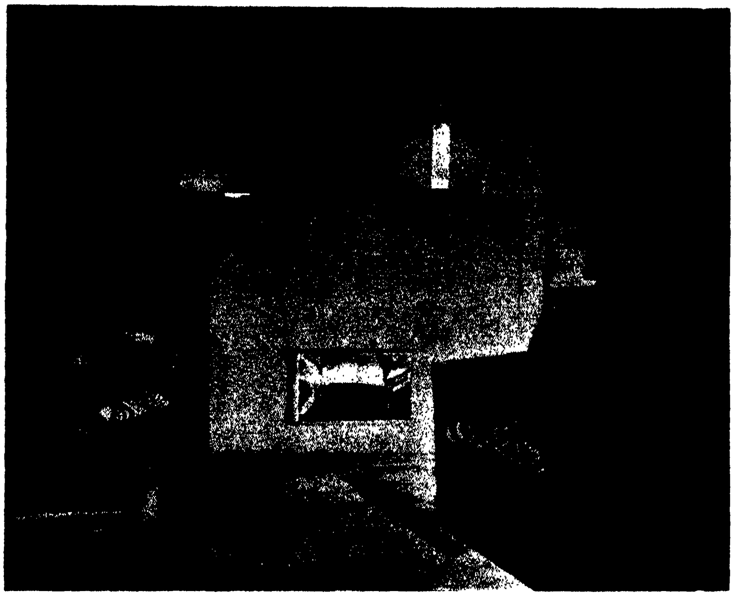


*FIG. 230. The "Ferranti" electric fire with ventilator beneath.*



The fitted-in electric fire is certainly the neatest of all in appearance. The well-known "Ferranti" will fit almost as well into an existing fireplace as into a specially designed surround. It is important to allow for ventilation either up the chimney flue or by other means.

*FIG. 231. A simple chimney treatment with a fitted-in fire. Designer: Holmes Waghorn.*

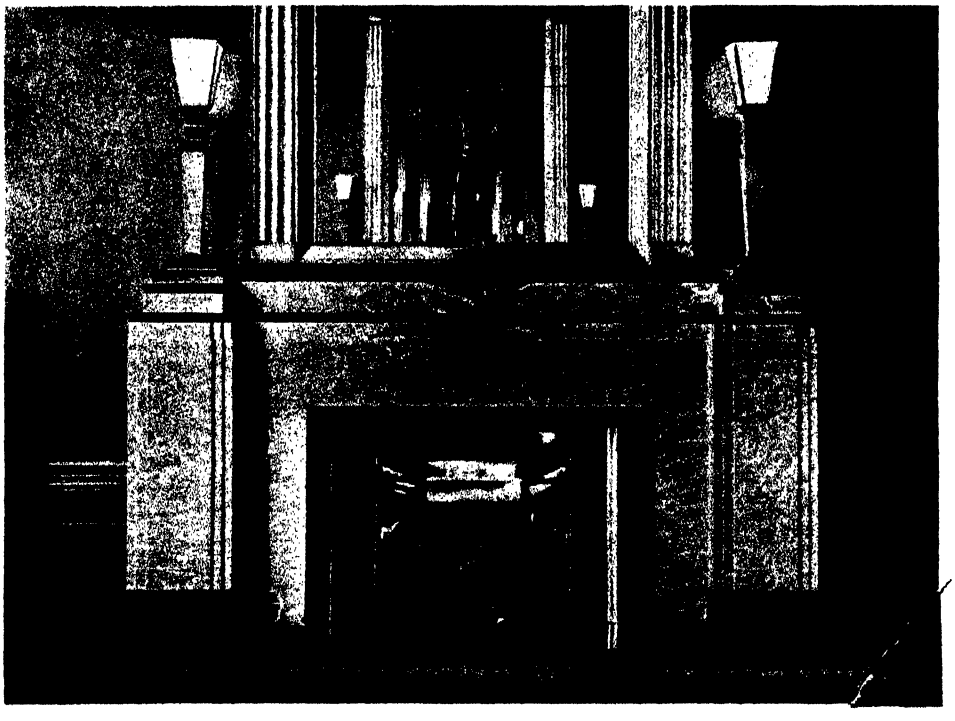


*FIG. 232. Another modern chimney-piece with fitted-in fire.*

*Architect: Edward Maufe.*

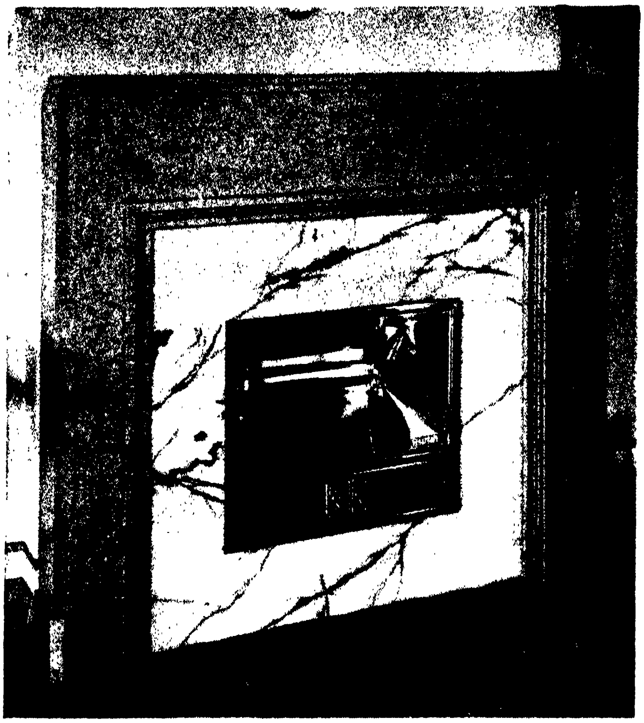


*FIG. 233. "Ferranti" fire with marble and wood surround.*

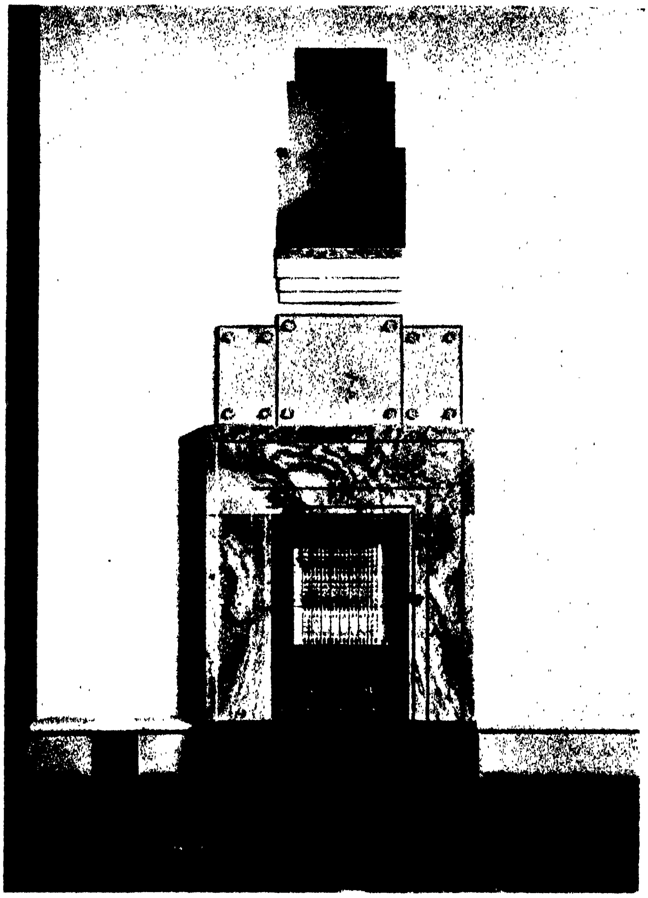


*FIG. 234. Another type of electric fire built in to a convenient height.*

*Architect: Edward Maufe.*

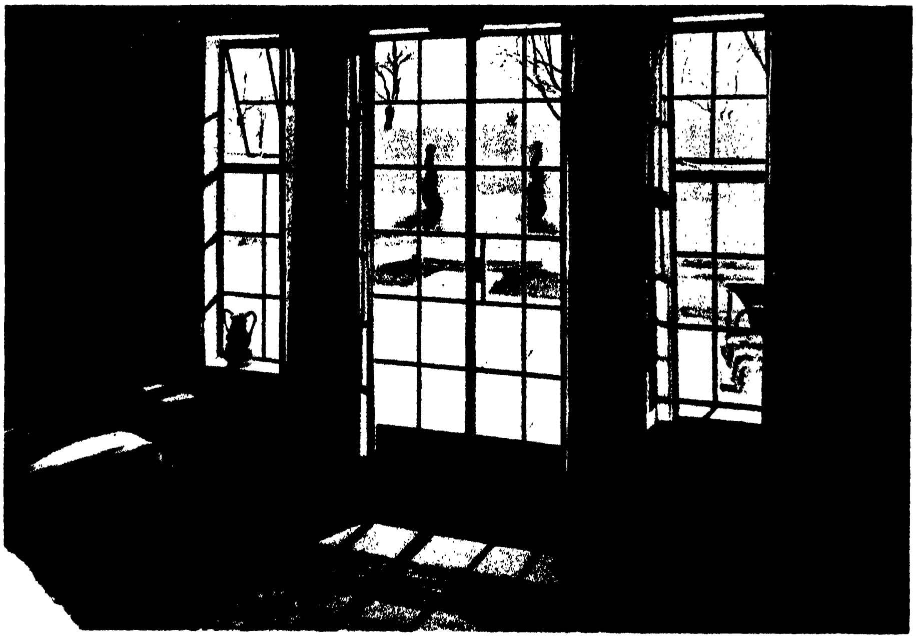


*FIG. 235. Flat electric panels to warm the air beneath big windows.*

*Designers and Makers: Henry Hope & Sons Ltd.*

*FIG.* 236. *The "Tricity" fire, which sends a warm glow through copper louvres.*
*Architect: Oswald Milne.*
*Makers:*
*The British Electrical Transformer Co. Ltd.*

*FIG.* 237. *A combined coal fire with electric unit above.*
*Architect: Serge Chermayeff.*

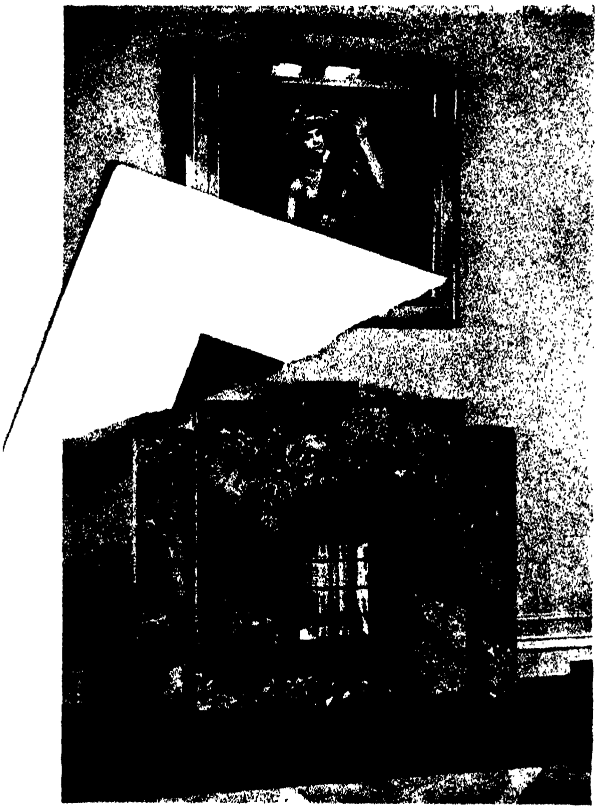


*FIG.* 238. *Drawing-room in London flat with "Bratt Colbran" fire.*
*Architect: Edward Maufe.*

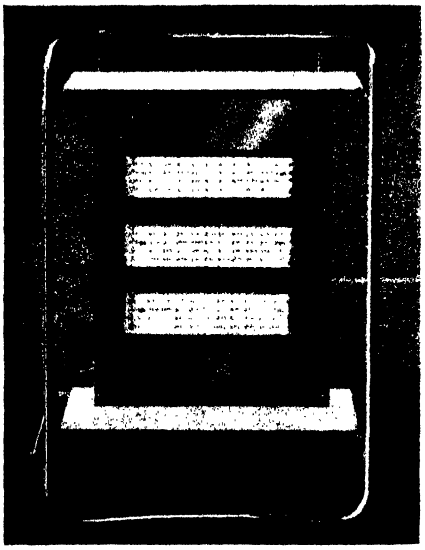


*FIG. 239. Three-unit electric fire with chromium plates and cellulosed guards.*
*Designer: A. Murray Easton.*
*Makers: Best & Lloyd Ltd.*

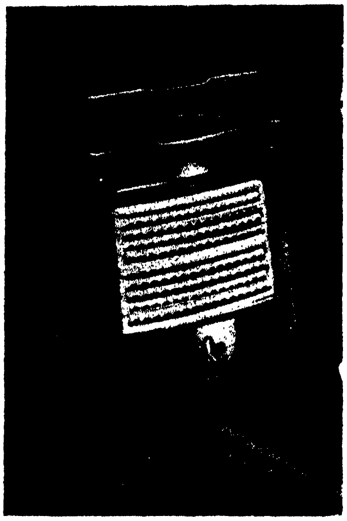


*FIG. 240. A simple portable fire.*
*Designers and Makers:*
*Belling & Co. Ltd.*

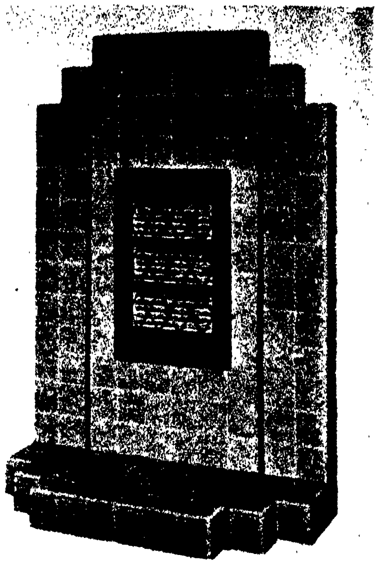


*FIG. 241. Fitted fire with ready-made tile surround.*
*W. N. Froy & Sons Ltd.*

The portable electric fire is still popular partly from its cheapness, its usefulness for warming plates and for moving from room to room. It is always as well to make sure that the handle is sufficiently insulated so that the fire can be carried when alight. A foot pedal is of great convenience as a switch.

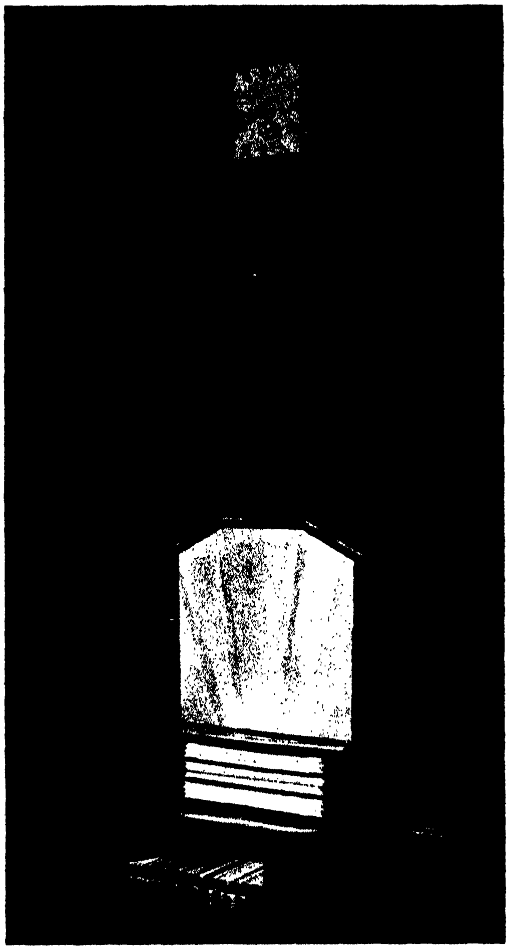


*FIG. 242. "Rippleray" fire built into a new fireplace.*
*Architects: Yates, Cooke and Darbyshire.*

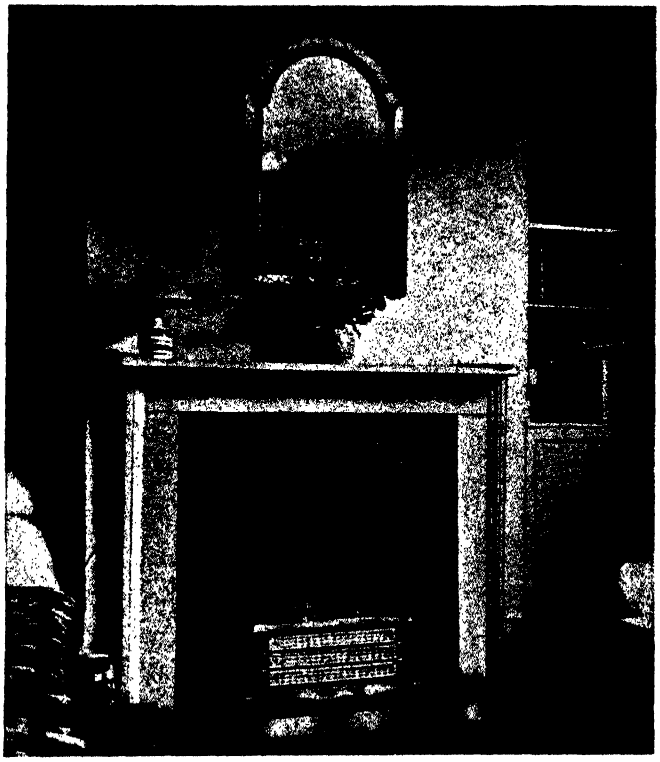


*FIG. 243. "Rippleray" fire with screen. The light is reflected through bubbling water on to the screen.*
*Designers and Makers: Best & Lloyd Ltd.*

*FIGS.* 244 *and* 245. *Two settings of Davis "Panella" gas fire.* *Architect: Wells Coates.*

The gas fire, which too often is not an object of beauty, is now being modified to suit its function and surroundings. It is well enough established not to have to imitate coal, but its designers have a good deal of lost ground to make up. The latest models can boast vastly improved thermal efficiency.

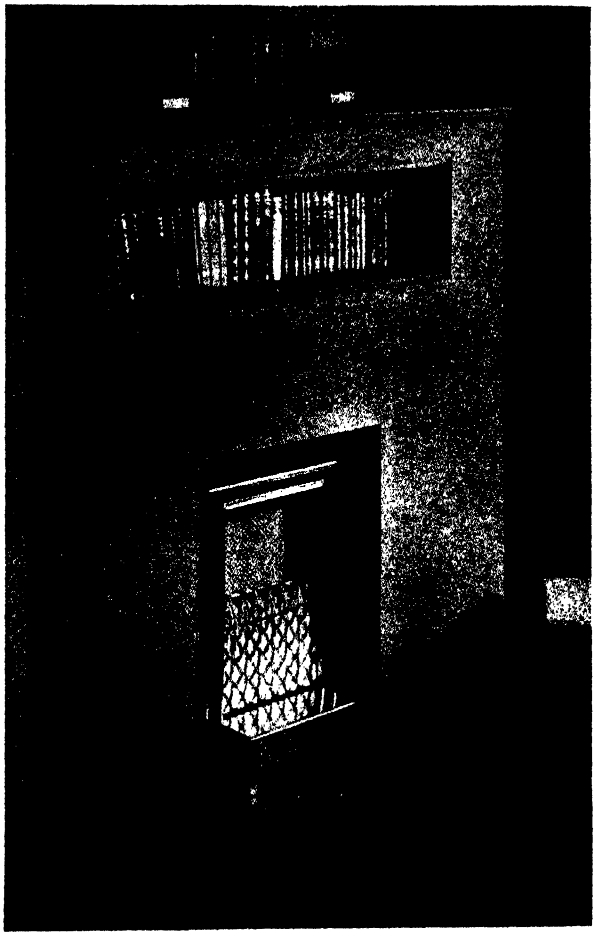


*FIG.* 246. *Gas fire built into the corner of a sitting-room.*
*Architect: E. Maxwell Fry.*

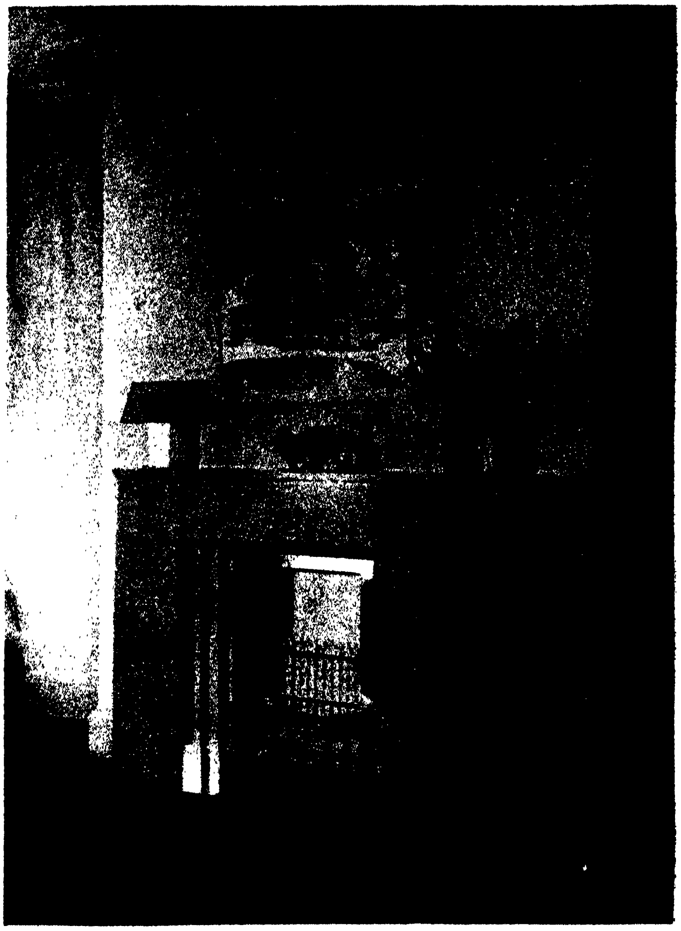


*FIG.* 247. *Another mantelpiece for gas fire.*
*Architect: E. Maxwell Fry.*

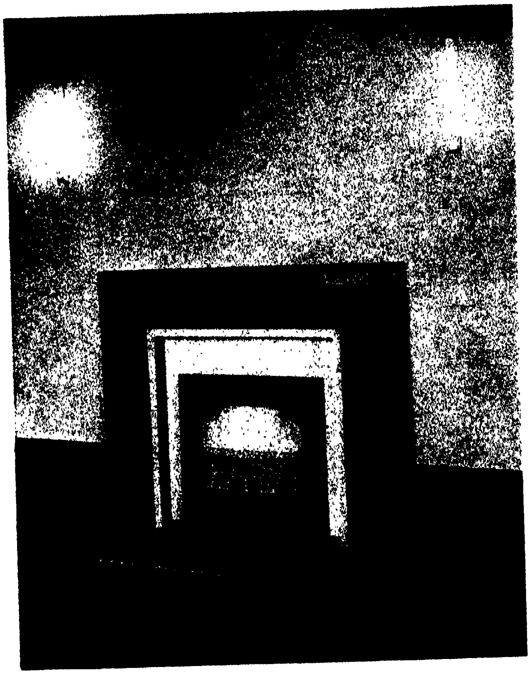


*FIG.* 248. *Gas fire with specially designed wooden setting.*
*Designer: C. A. Richter, Bath Cabinet Makers.*

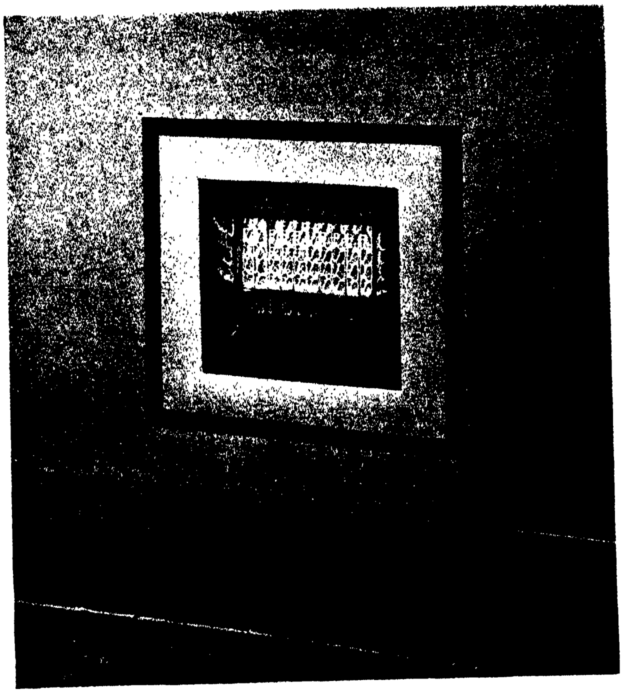


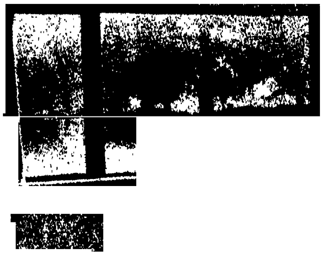
*FIG.* 249. *Davis "Sunsquare" gas fire for fitting in.*

*FIG.* 250. *Davis "Panella" gas fire with new beam radiants. Architect: Michael Tapper.*
***Fire designed in collaboration with Sir Lawrence Weaver.***

(*By courtesy of* **Architecture Illustrated**)

*FIG.* 251. *Gas fire in setting designed for it.*
***Architects: Sir John Burnet, Tait and Lorne.***

*FIG.* 252. *Dining-room with large heating panels on wall. Makers: Hopes Heating & Lighting Ltd.*



(*By courtesy of National Radiator Co. Ltd.*)

*FIG.* 253. *Flush "Rayrad" panel in house at Cambridge.*

*FIG.* 254. *Radiator pipes in a modern shop. Architect: Wells Coates.*

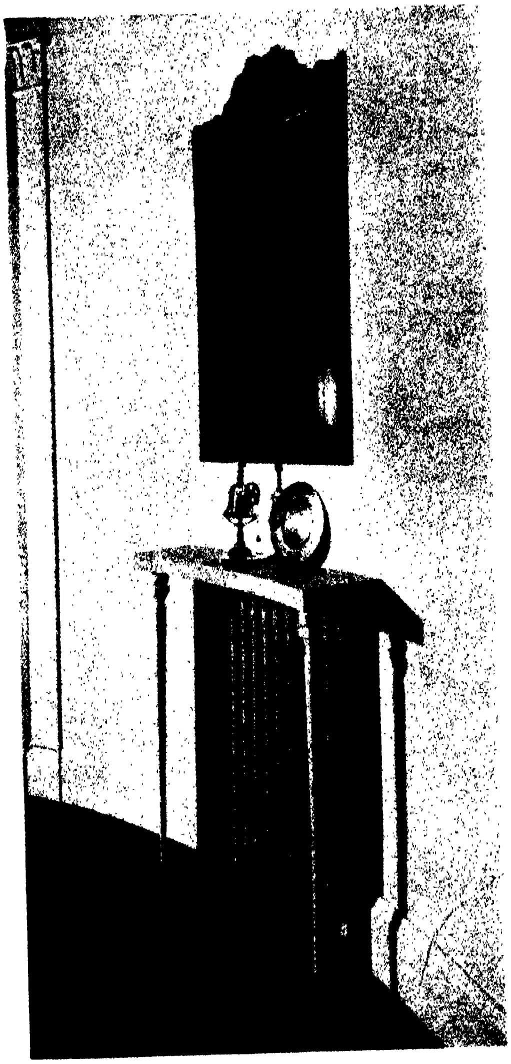


*FIG.* 255. *Standard radiator pipes in special recess. Architect: E. Maxwell Fry.*

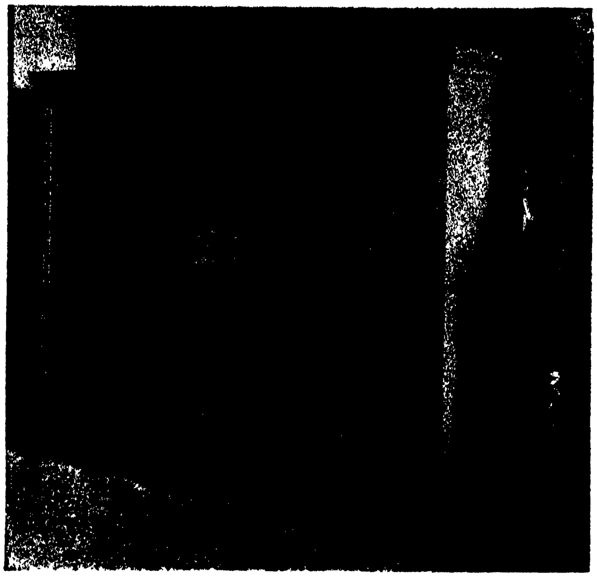


*FIG.* 256. *Radiator grill in wood and case.*

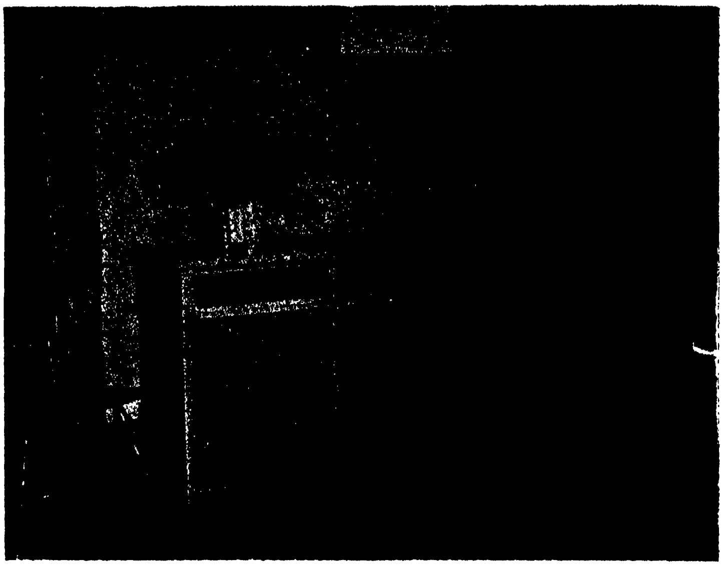


*FIG.* 257. *A variation of the same idea in metal.*

Radiators should not ordinarily need to be covered or hidden away. In new houses a specially built recess can usually be made for them in passages and landings. But there are now several designs which are neither obtrusive as regards space or appearance. Moreover the flat panel is now often used. There are, however, occasions when the radiator must be made to fit an existing decorative scheme and some of the casings illustrated here suggest solutions to the problem.

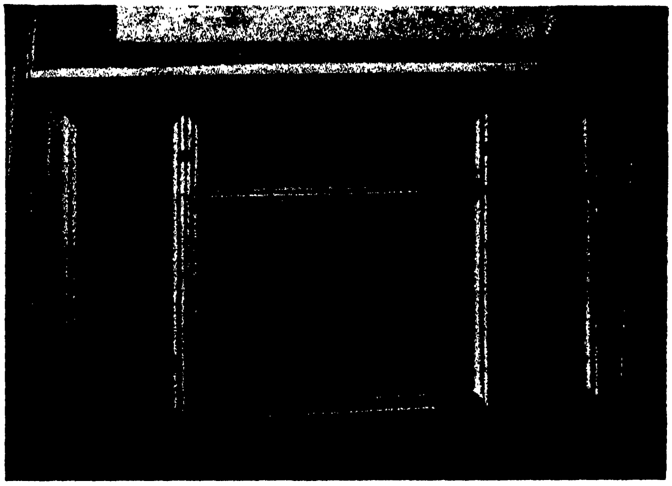


*FIG.* 258. *Another radiator grill.* *Architect: Oliver Hill.*

*FIG.* 259. *Radiators concealed behind gauze shutters.*

*FIG.* 260. *Radiators behind gauze wires.*
*Architect: R. D. Russell.*

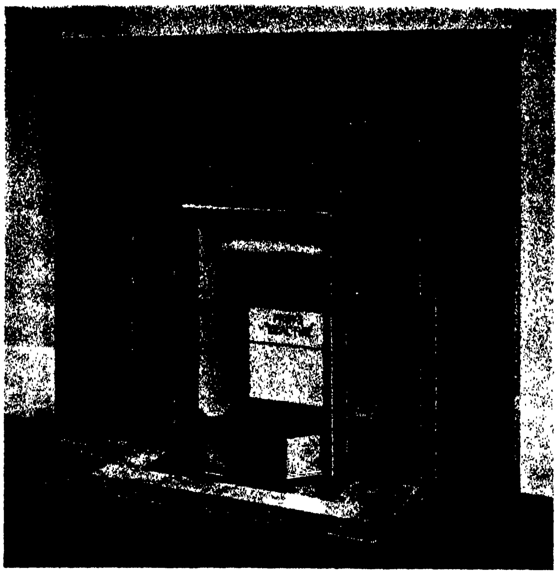


*FIG.* 261. *Coal fireplace in rustless steel and various woods.*
*Designers and Makers: W. N. Froy & Sons Ltd.*

*FIG.* 262. *One of the many types of combination grate, which provides an open fire when required as well as oven, hot-water boiler and plate recess. It is particularly suitable for the small house.*
*Designers and Makers: Eagle Range & Grate Co. Ltd.*

For the modern coal fire one must consider economy in fuel consumption and ease of cleaning as two necessary items. The low well fire is very economical and gives remarkable heat. It needs rather careful laying to catch easily. Also the fireback must be set in exactly the right position in relation to the chimney. The old type of high grate is extravagant because it draws too much air and the heat goes up the chimney.

*FIG.* 263. *A low well fire with surround in Swedish green marble.*
*Architect: Edward Maufe*

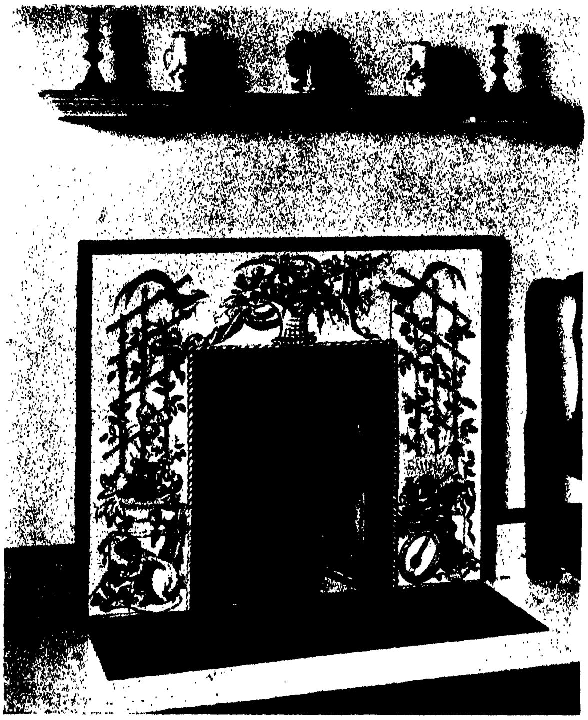


*FIG.* 264. *Low well fire with specially designed tiles. Tiles designed by Mary Adshead. Architect: Lionel Pearson.*

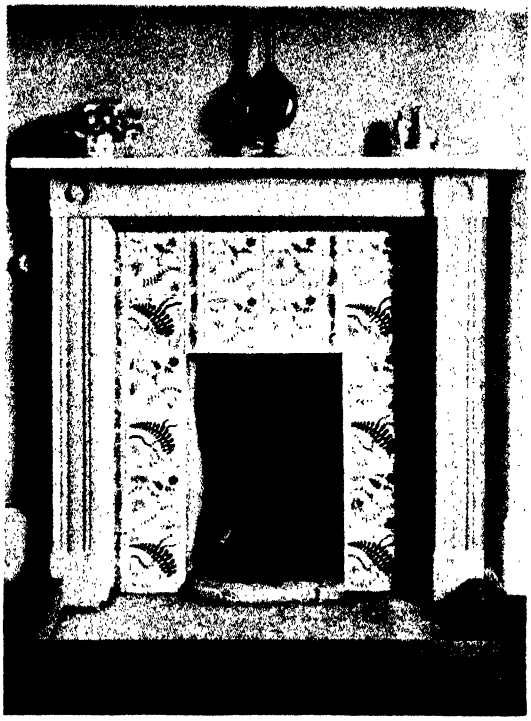


*FIG.* 265. *Low well fire with specially designed tiles. Tiles hand painted by Althea Willoughby. (The four centre tiles were wrongly set.)*

The tiled surround of a living room fire provides an opportunity of decorative treatment which is not sufficiently used in this country. Standard tiles are not all costly and specially designed sets involve a very low outlay in the total expenditure of a new house.

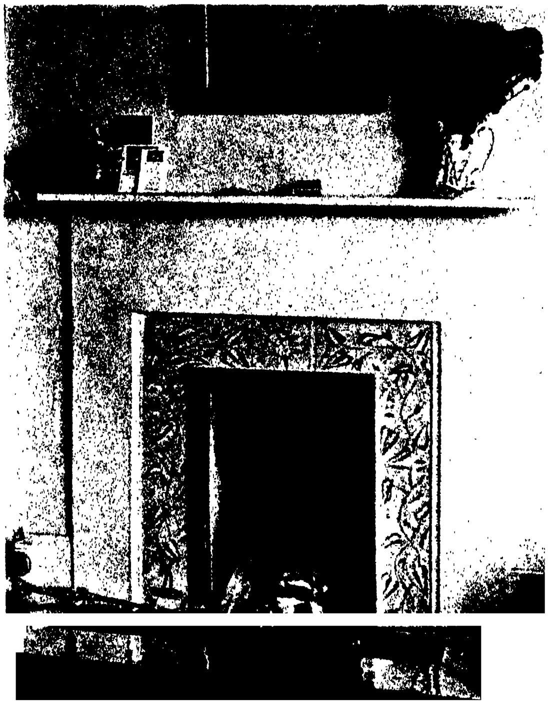


*FIG.* 266. ***Well fire in re-decorated house. Tiles designed by D. C. Partridge.***

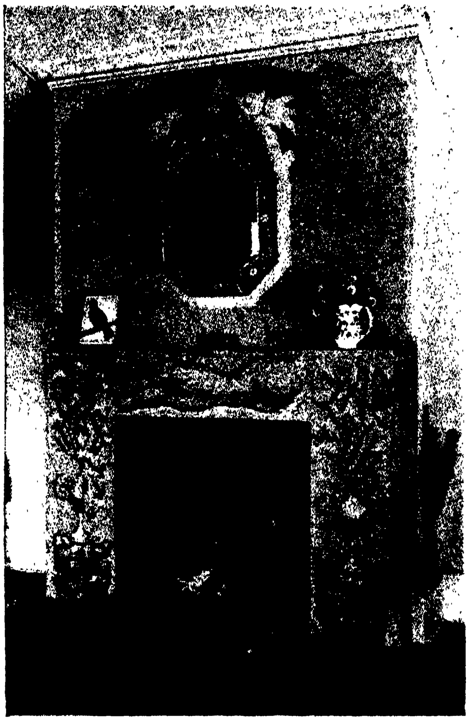


*FIG.* 267. ***Open log fire in a country house. Mosaics by Boris Anrep.***

The open fireplace for logs is still a very pleasant survival in country houses and can form a fine focal centre to the room. The varieties of decorative treatment are endless, but the very grand brick fireplaces on Tudor lines generally send as much smoke into the room as into the air outside. Bare brick has always a rather chilly effect inside a house, however beautiful outside.

*FIG.* 268. *Open log fire with stone chimneypiece. Architect: Edward Maufe.*

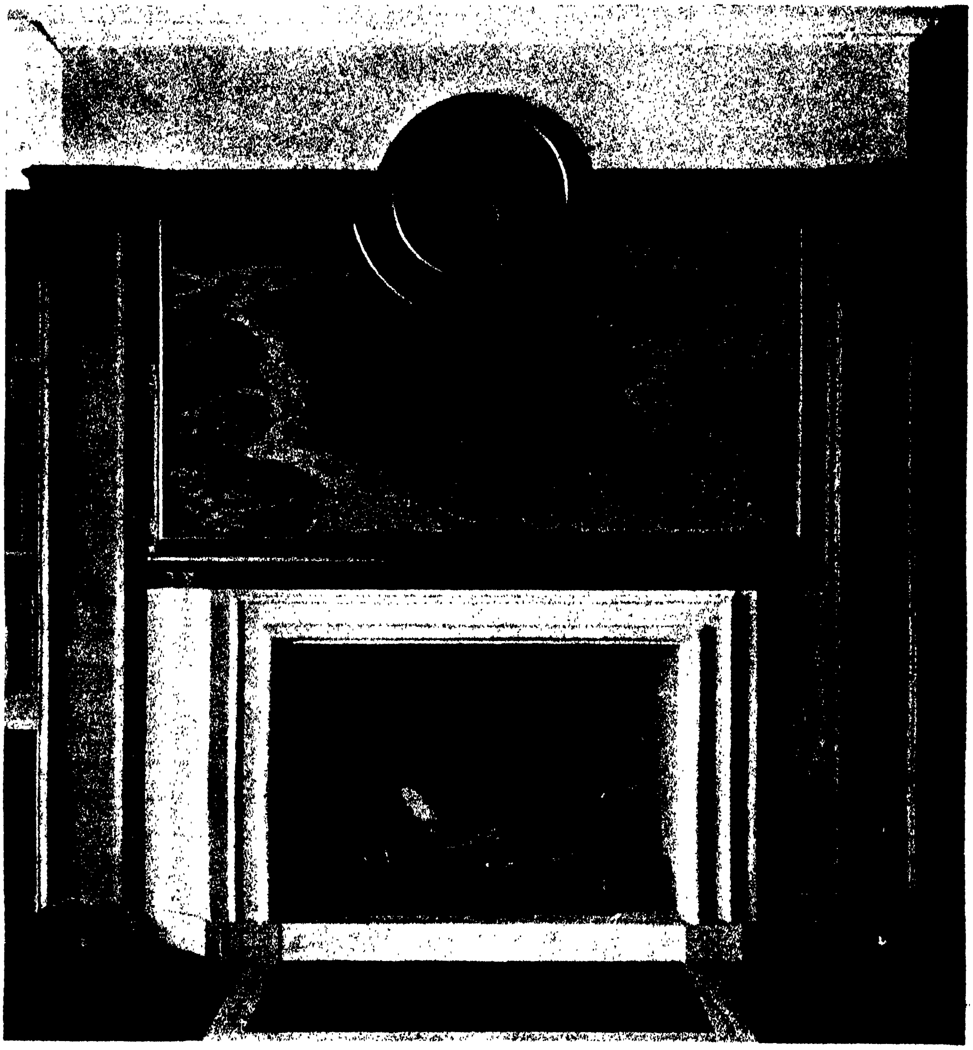


*FIG.* 269. *Open fireplace with chimneybreast in modern country house. Architect: Oswald Milne.*

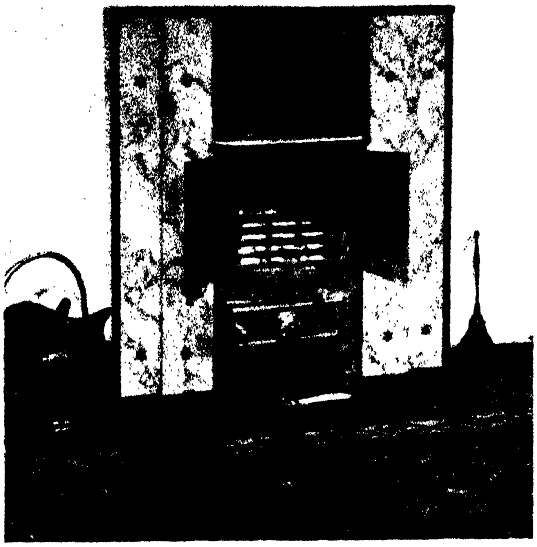


*FIG.* 270. *"Cosy Stove" fire for open or closed burning.*

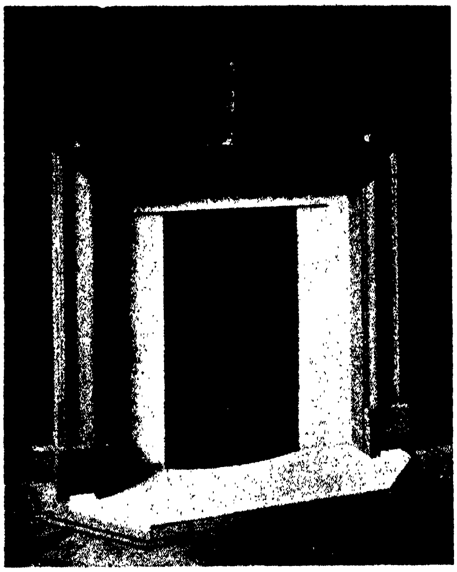


*FIG.* 271. *A built in "Morsona" stove to burn anthracite, coal or any solid fuel.*
*Designed and made by*
*Well Fire & Foundry Co.*

Stoves for coke or anthracite are useful and economical in large houses, especially for halls. They require a minimum of attendance, but careful installation in the first instance if obnoxious fumes are not to be the result.

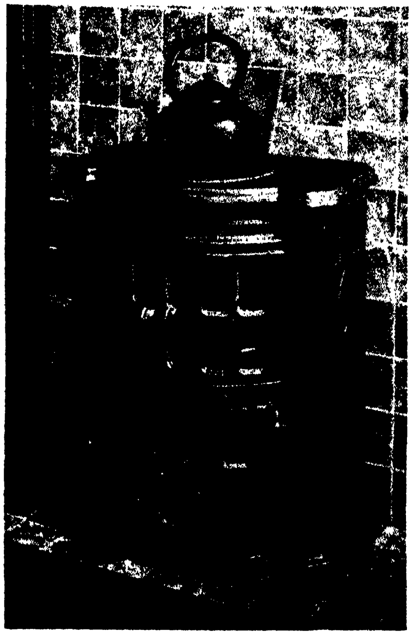


*FIG.* 272. *"Esse-vista" anthracite stove.*
*Designed and made by*
*Smith & Wellstood Ltd.*

*FIG.* 273. *An anthracite stove fitted into a fireplace recess.* *Smith & Wellstood Ltd.*

*FIG.* 274. *Anthracite stove with open front.*
*Designed and made by Pither's Ltd.*

# BATHS AND LAVATORIES

Our standard of washing facilities in a home is steadily rising, and before very long most houses will not only have an adequately fitted bathroom, but washing apparatus in each bedroom. Of course, this is a job the architect should provide for in the original planning of a house and it should not be necessary to leave much to the personal whim of the householder, but at present we are often faced with the necessity of "modernising" an existing house without proper facilities, and even in commissioning a new house there is a great latitude, because ordinary building practice is usually in arrear of intelligent design.

First as to the bathroom itself—or bathrooms, for whenever possible the principal bedroom should have its own for private use—it is a great mistake to allow the room to be too small. It is much better to make it one with the water-closet than to cramp the bathroom. In the aggregate we spend a good deal of time in our bathrooms and we need room to dress and to dry. This is particularly the case when the room is used for babies and children. The walls should be of some non-porous surface: tiles, cellulose paint, glass, marble or similar materials. Varnished papers or distempers are often used, but sooner or later the steam will bring them to grief. Tiles plus paint is an economic compromise. Floors are often tiled also, but more people prefer, I think, cork or rubber as being warmer to the feet. A curved tile where floor and wall meet is desirable for easy cleaning. Lighting should be by enclosed ceiling light, unless a mirror light is sufficient. The window should be much larger than we usually find it in England, especially if it admits the morning sun. There are many new and attractive obscured glasses to be obtained. A separate ventilator near the bath itself is desirable, and very necessary with geysers. Every bathroom should be warmed and the easiest way is the hot towel rail. Special electric heaters, which fit into a wall at a convenient height, are preferred by some, but really the towel rail is the simplest and cheapest.

The bath itself is usually best placed either to fill one end of the room or against one wall. It is nearly always completely cased in, eliminating that ancient bogy hole of our childhood. I think a full length bath is essential for a proper bath, and nothing is worse than to have knees protruding out of the hot water, but baths should certainly taper towards the foot and thus save water. This is important where a small boiler must provide several baths in succession. A shower bath, either by a permanent overhead rose or flexible pipe, is so easy to add that it should be a standard equipment. A screen in glass or rubber sheet protects the room from too much heartiness.

Most bathrooms now contain a basin also and it is certainly a very useful addition. It costs comparatively little to install as the water supply and wastes are close at hand. A pedestal basin is generally recommended, but it is wise to obtain a written agreement from the builder that the pipes will be placed inside the pedestal. Otherwise he may find, like the writer, that the plumber declares such arrangement impossible, and the pipes will straggle about by themselves. Strange as it sounds, the manufacturers have by no means decided whether pipes should or should not go inside a pedestal. An alternative is to have a cupboard built beneath the basin. It is useful for jugs and cleaning materials.

A w.c. is often put in the bathroom and to my mind is very useful there. But another is, of course, required elsewhere in the house, say in a ground floor lobby with a wash-basin. The low-down tank looks very nice, but experts still prefer the high tank for flushing. The tank can well go above the ceiling. Most w.c. seats are too high according to enlightened medical opinion.

There is a vogue for complicated taps and wastes, but the private opinion of sanitary engineers is that the simpler this part of house machinery is kept, the better for the owner. Accessibility is more important than ingenuity. Most important too, of course, is ease of cleaning. I prefer myself the white porcelain enamel finish, and believe the fear of their "chipping" is nothing very much more than a legend. Chromium plating is an advance on nickel plating. Still, it *does* need wiping regularly, and cheap chromium plating is a snare. Nickel-silver, an unplated alloy, is also often used, but it needs more cleaning than chromium plate. I confess that I shall continue to hold the round pillared tap more logical and sensible than the squared variety.

A basin in each principal bedroom should really be a first claim on every house owner. It will take quite an hour off the morning's housework, and may make the difference between one domestic and two; or none at all. I think the prejudice against its appearance is largely a matter of familiarity, though it is certainly nice to be able to arrange it in an alcove.

Bath and sanitary arrangements, as much as any other in the house, demand skilled advice, because they depend for economical installation and efficient working on a carefully thought-out plan. Only considerable experience will show whether an independent hot-water boiler, kitchen range, thermostatic electric heater or auxiliary geyser is the best way of giving the hot water which will be wanted in any particular house.

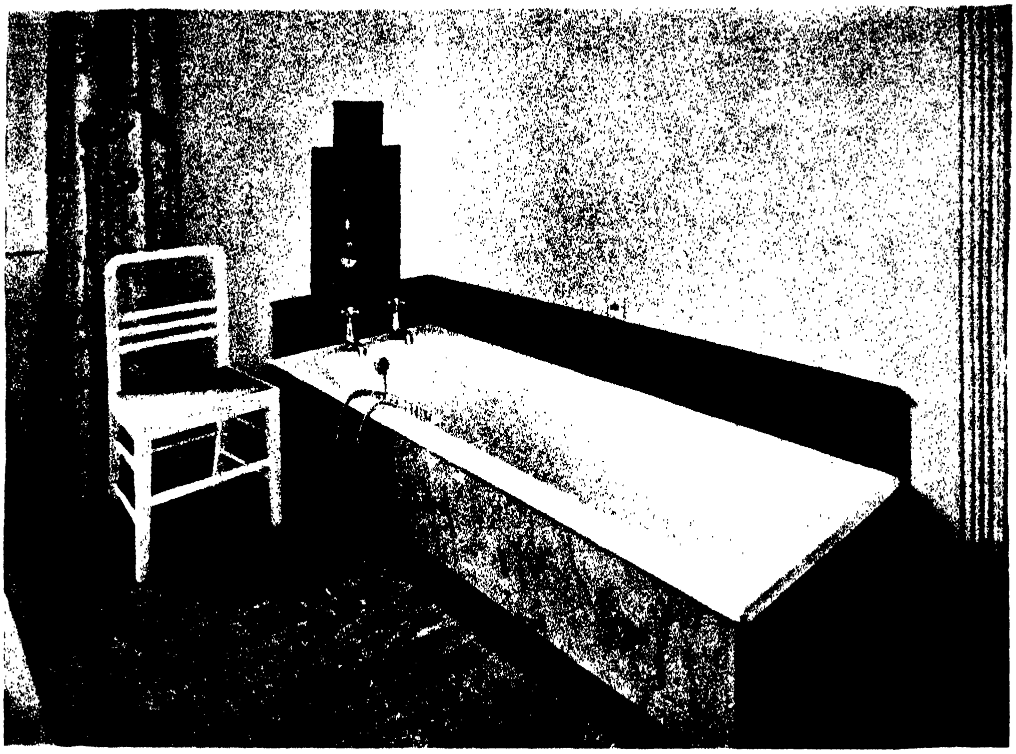


*FIG.* 275. *A standard modern bath fitted into a room corner. Walls are painted white and round the bath is black marble with inset mirror tiles. Floor is laid with patterned rubber. Architects: Humphry Deane and Darcy Braddell.*

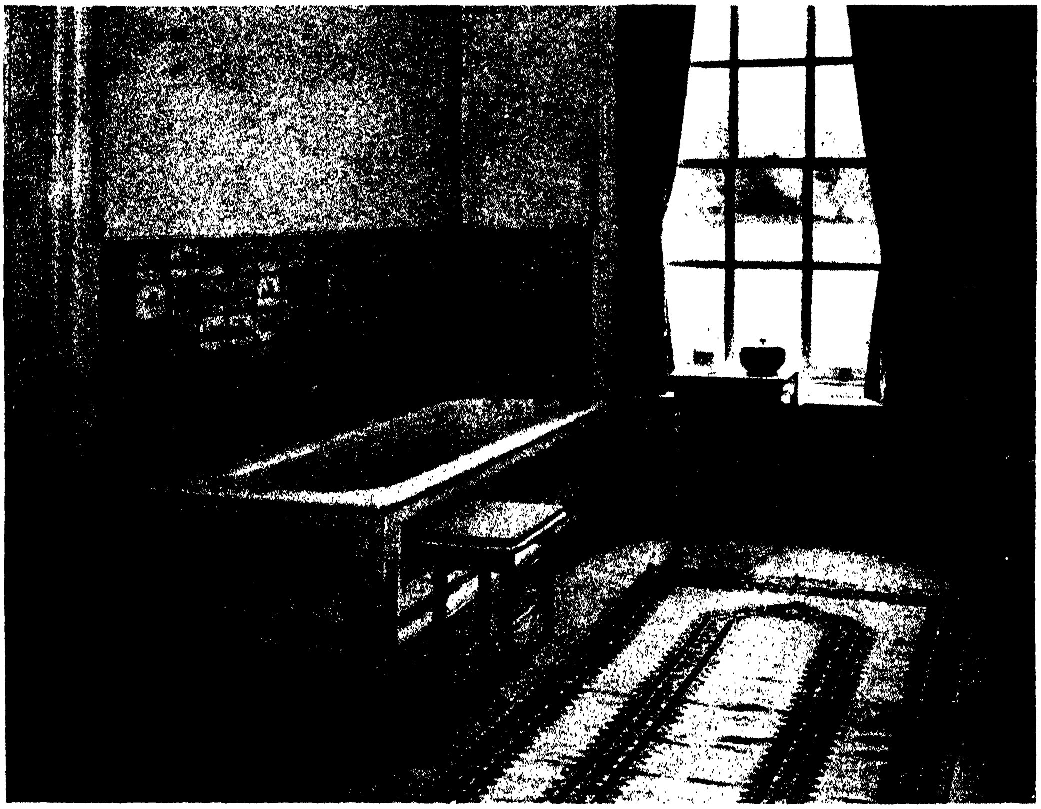


*FIG.* 276. *A similar arrangement in which bright curtains, mats and Dutch tiles are used to relieve austerity.*

**Ease of cleaning is probably a woman's first consideration in a bathroom, next to a good water supply and a warm room. The bath is usually set in a corner or recess and is tiled round.**

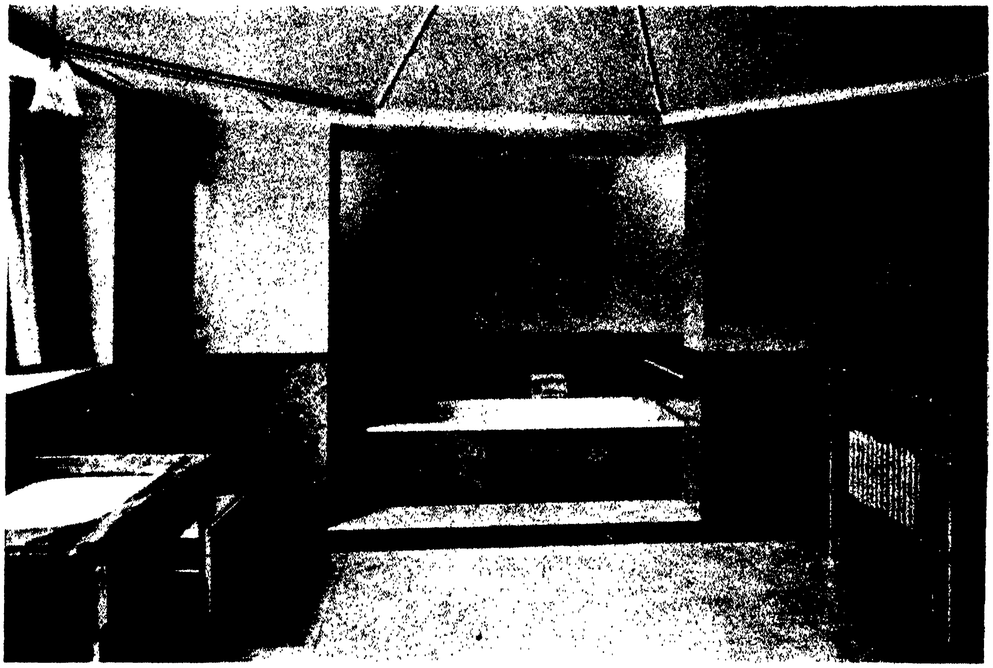


*FIG.* 277. *A more elaborate plan. The bath is set in a special recess, with overhead shower. Architects: Baillie Scott & Beresford.*

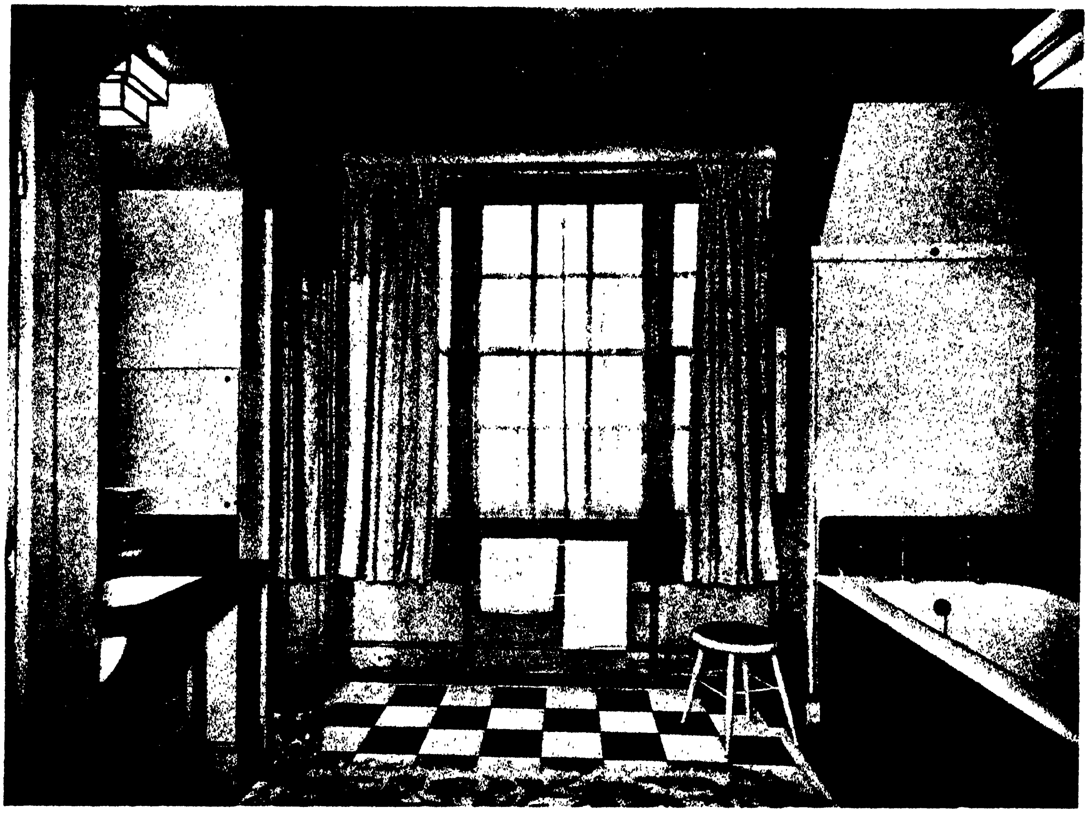


*FIG.* 278. *Recesses for bath and basin have been formed by building partitions for cupboards, one with mirrored front. Walls are peach colour and floor is in rubber squares. Architects: Symonds & Lutyens.*

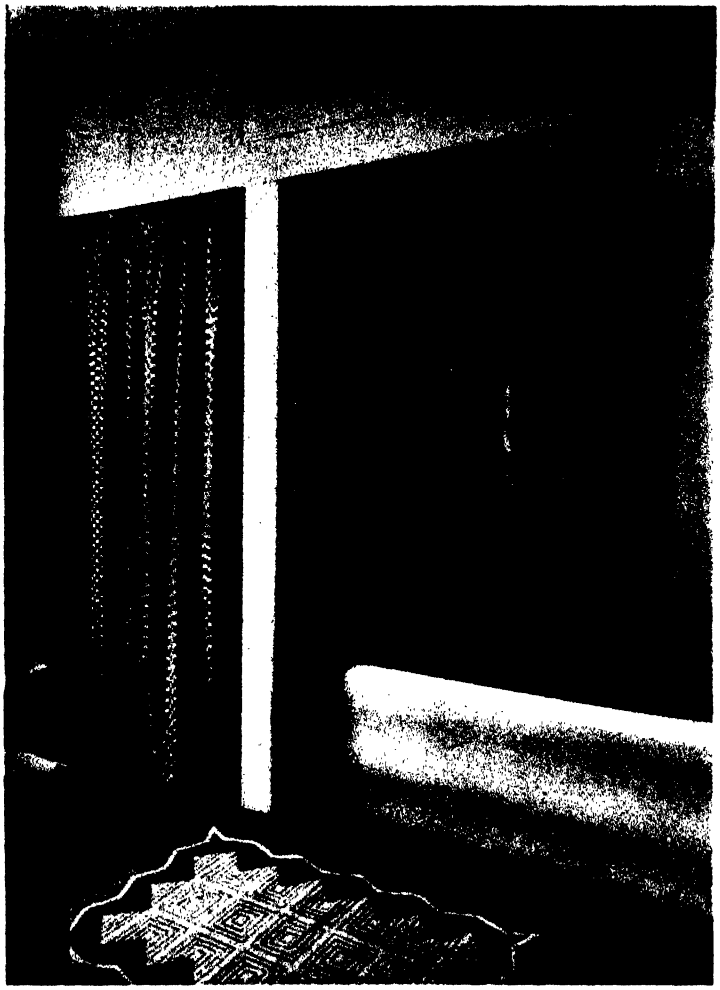


*FIG.* 279. *A well-planned bath and shower recess, with cupboards above.*

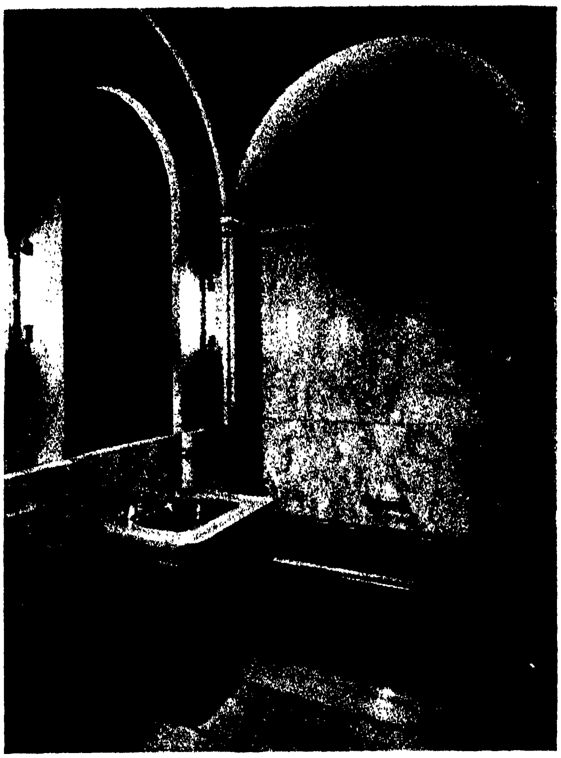


*FIG.* 280. *Porcelain enamelled and coloured iron bath and basin with marbled walls.*
*Makers: Crane Ltd.*

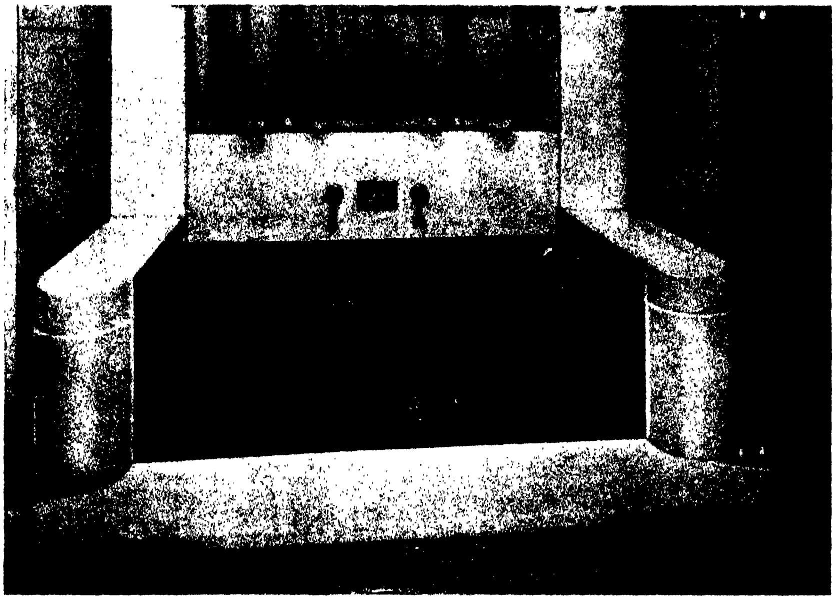


*FIG.* 281. *A black porcelain iron bath, with simplified tap fittings.*

*FIG.* 282. *Hotel bathroom; coloured tiles and stainless steel.*
*Architect: Oswald Milne.*

*FIG.* 283. *An extremely simple tiled bathroom in a country house. Architect: R. D. Russell.*

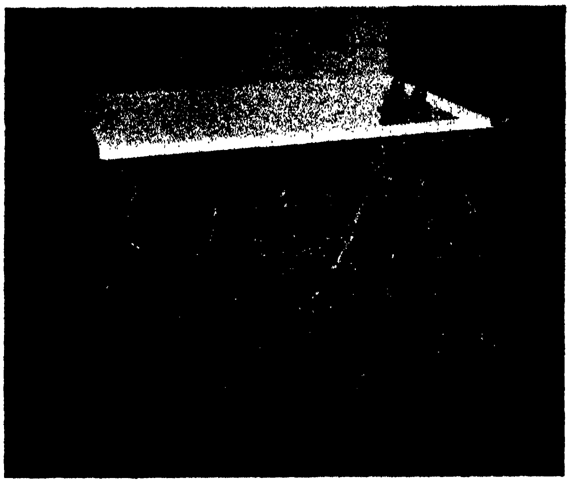


*FIG.* 284. *Short sit-up bath for small room. Makers: Alfred Goslett & Co. Ltd.*

Decorators usually have the bath white as a foil to the colour of the walls and floor, but coloured baths and basins are obtainable for those who prefer one colour throughout. Coloured baths are more expensive, however, and the shade is not always very pleasant.

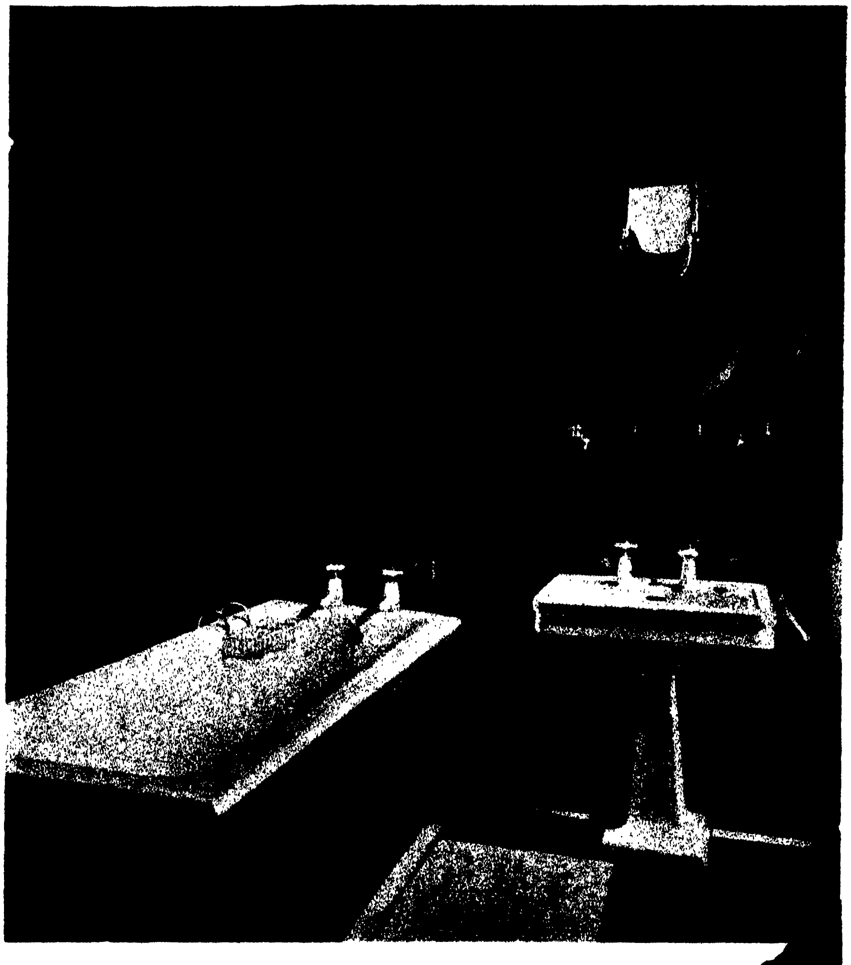


*FIG.* 285. *The walls in dark green marbled paper act as a foil*
*bath and basin. The floor is laid in green rubber with white and* pment Association)

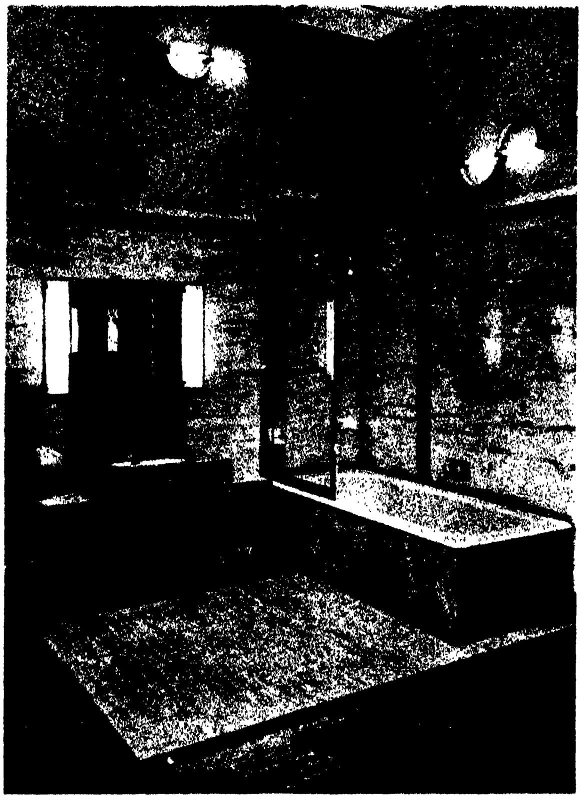


*FIG.* 286. *A combined shower and bath, with special built-in basin. Makers: W. N. Froy & Sons Ltd.*

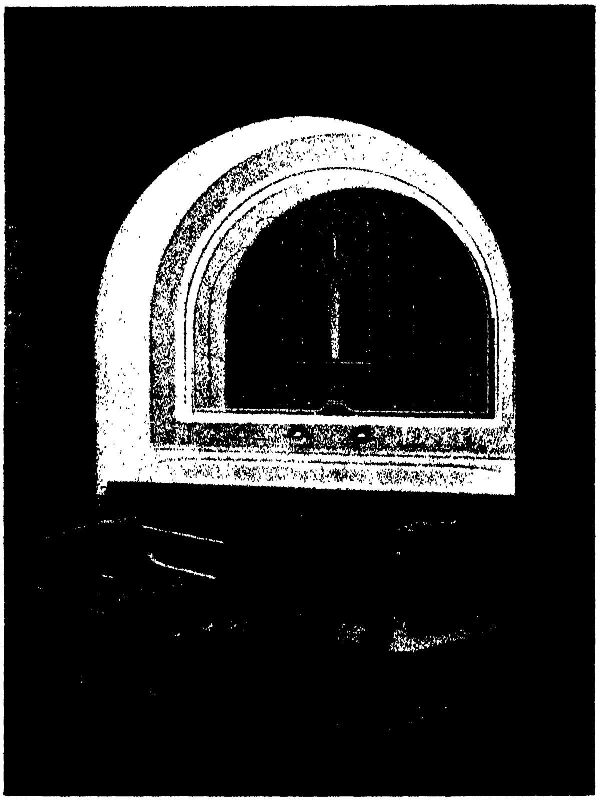
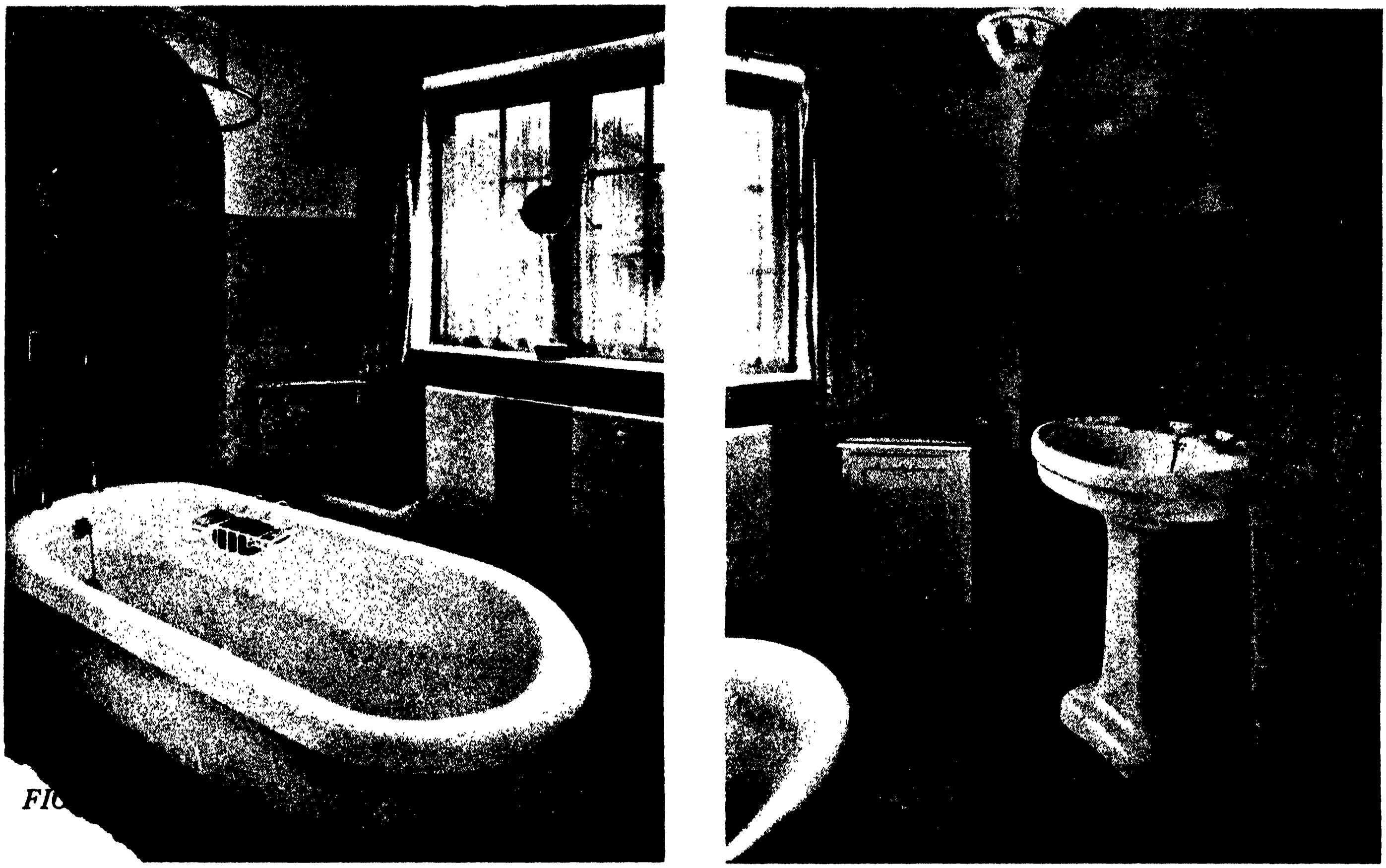


*FIG.* 287. *Recessed bath with engraved glass background. Designers: Trollope & Sons Ltd.*



*FI*

89. *An octagonal bathroom in which bath is centrally placed. Floor in blue vitreous mosaic. Architect: A. L. Abbott.*

Electricity is being made increasing use of in bathrooms, and its cleanliness gives it very important advantages. It may be used thermostatically (as can gas or oil) to keep water at a given heat; or it can be used for instantaneous water heating by means of a geyser. Only cheap current makes either of these uses economical.

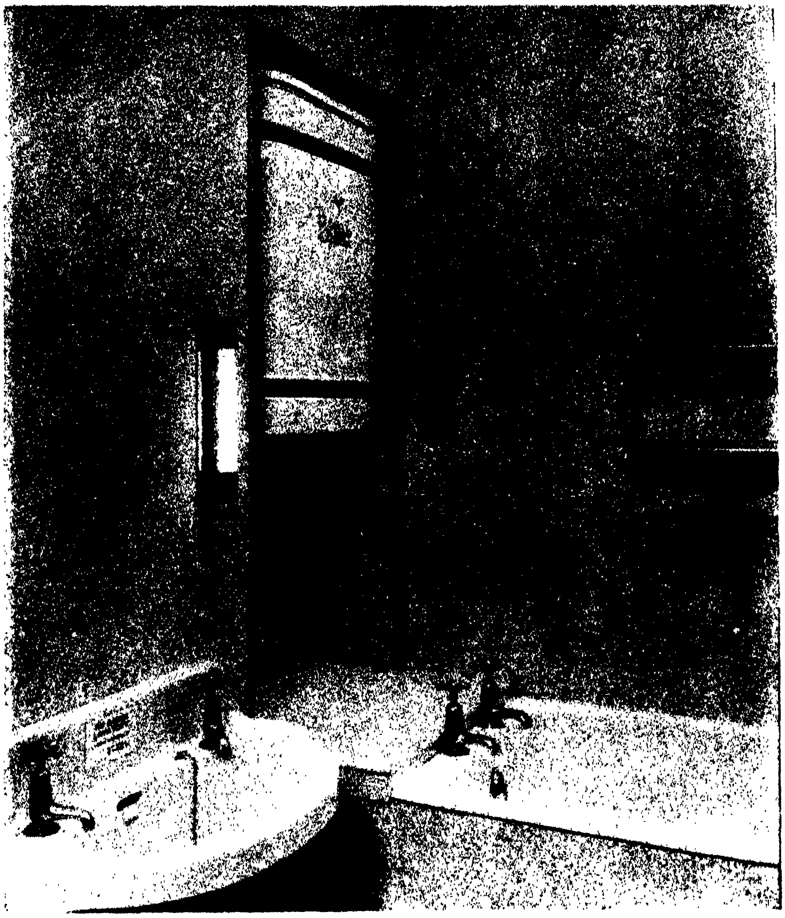


*FIG.* 290. *A bathroom with a surface type of storage water heater, thermostatically regulated.*

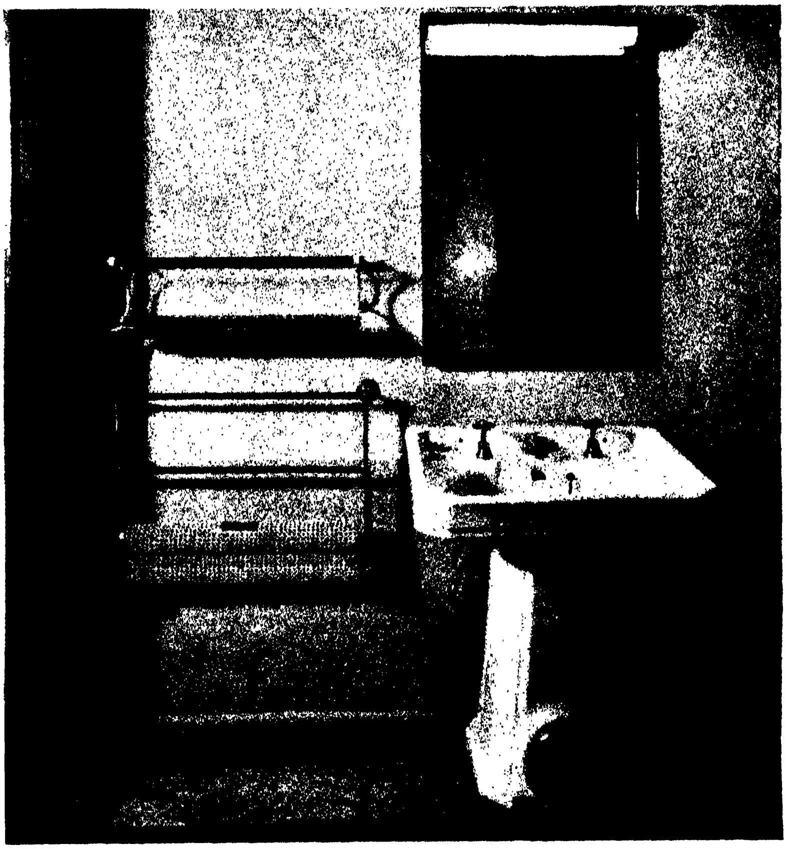
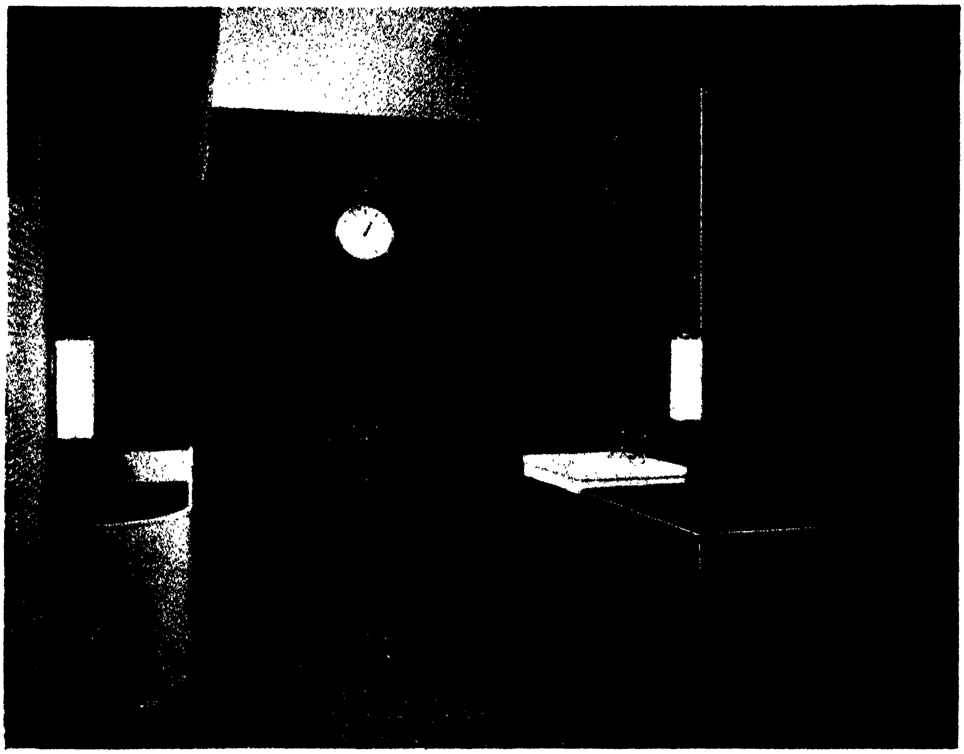


*FIG.* 291. *Bathroom with "Reymez" pedestal heater in foot of pedestal and special towel airers.*

*(Both illustrations by courtesy of the Electrical Development Association)*



(*By courtesy of the B.B.C.*)

*FIG.* 292. *Dressing-room with black glass end wall reflecting into mirrors at side. Architect: Raymond McGrath. Craftsmen: Pugh Bros. Ltd.*

Fitted basins in bedrooms save so much housework that they should soon be standard in new houses. Concealment is something of a fad, but a tiled or mirrored surround and waterproof curtains are advisable.

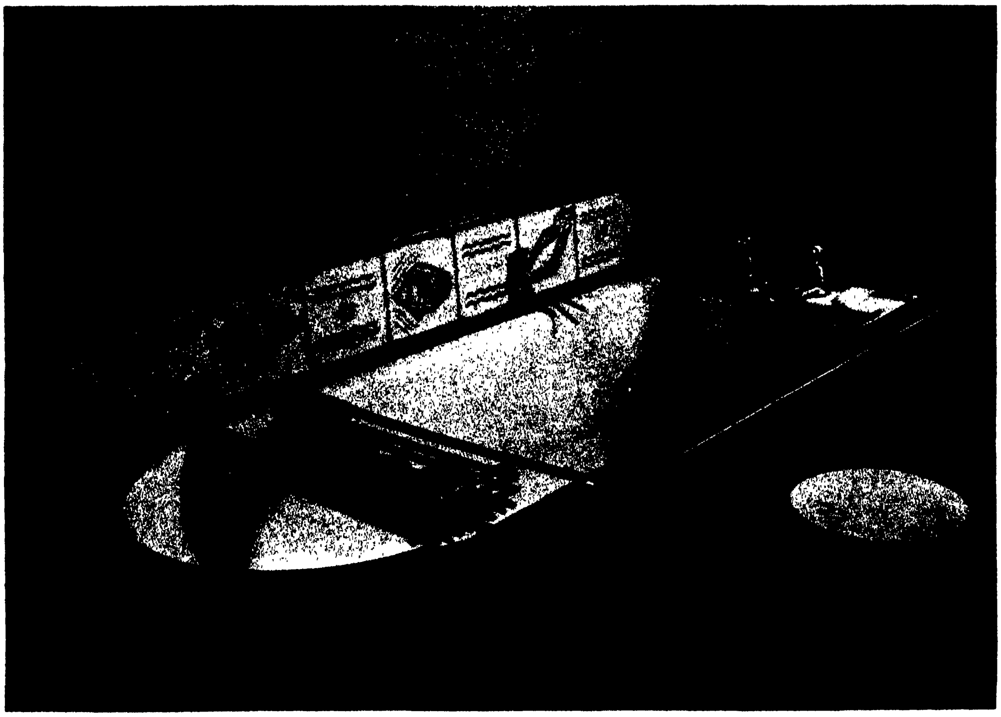


*FIG.* 293. *An old-fashioned bath boxed in with teak top and painted plywood sides. Tiles are hand painted. The electric geyser is used as an occasional auxiliary to the hot water supply. Designer of tiles: D. C. Partridge.*

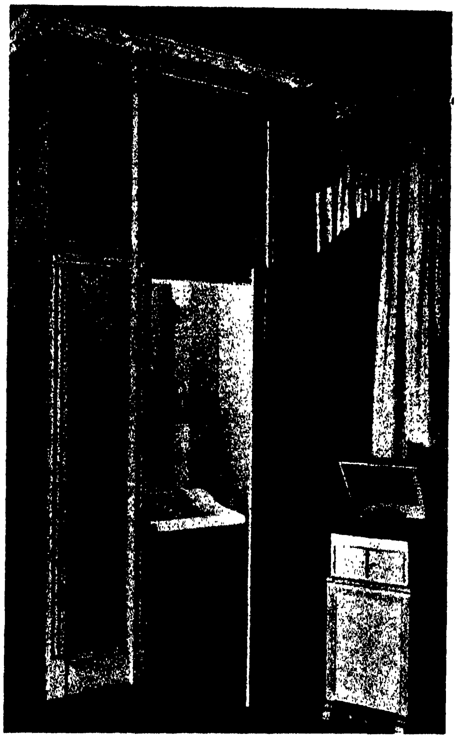


*FIG.* 294. *A wash-basin cabinet introduced into a bedroom decorative scheme.*
*Designer: Guy Elwes.*
*Craftsmen: Elwes Ltd.*

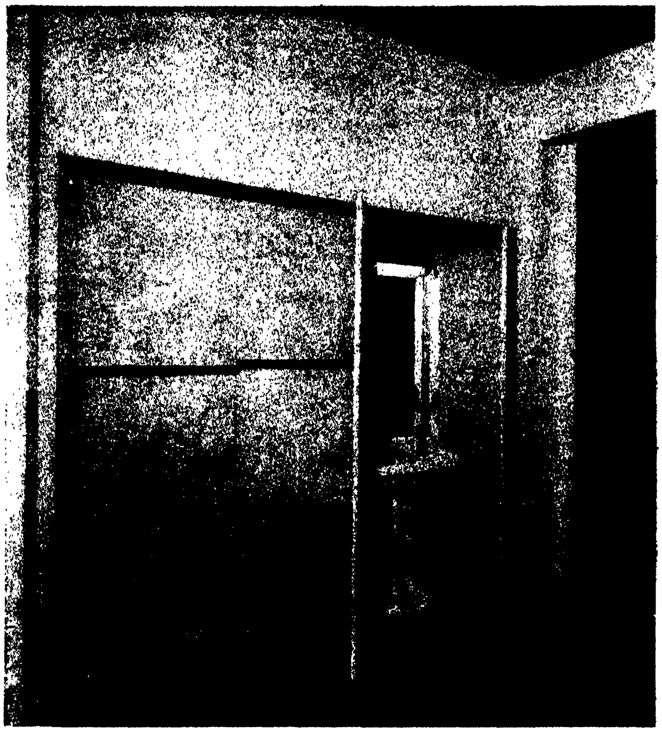


*FIG.* 295. *Wash-basin forming part of fitted-in wardrobe.*
*Designer: E. Arthur Brown.*
*Woodwork: Crossley & Brown.*

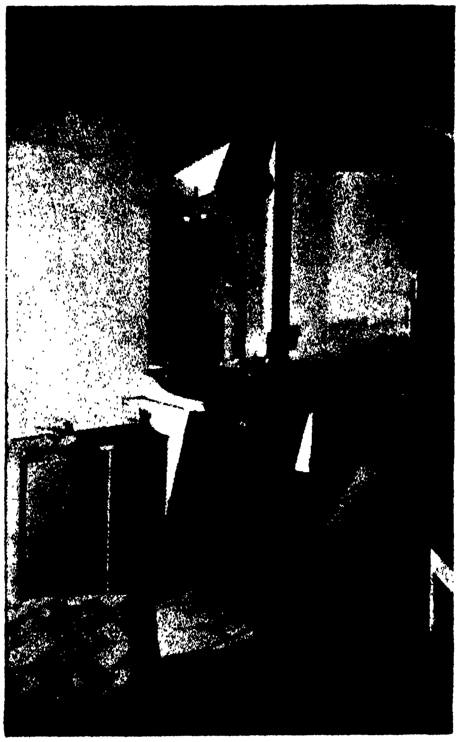


*FIG.* 296. ***Bedroom basin. Note slope of cupboard to allow foot room. Walls are of plastic paint. Designer: Helen Chandler.***

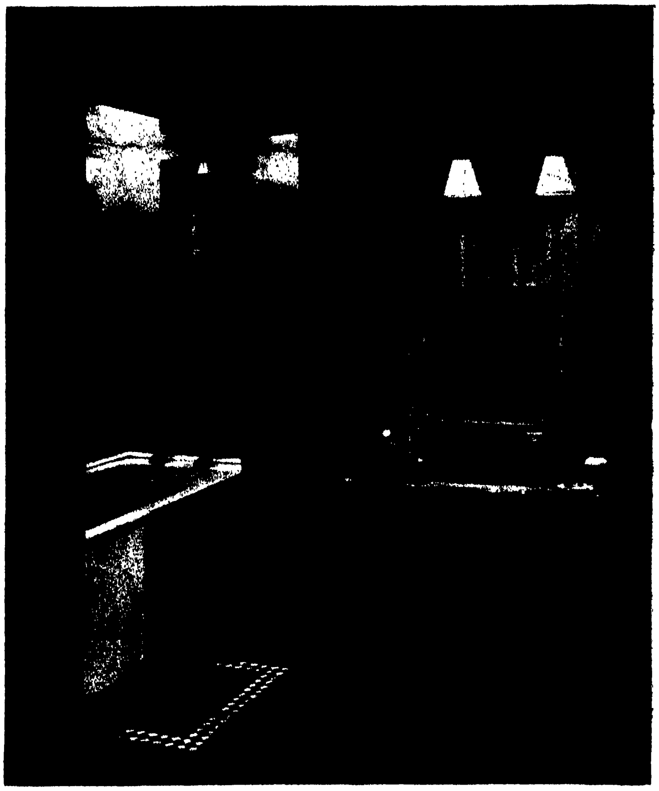
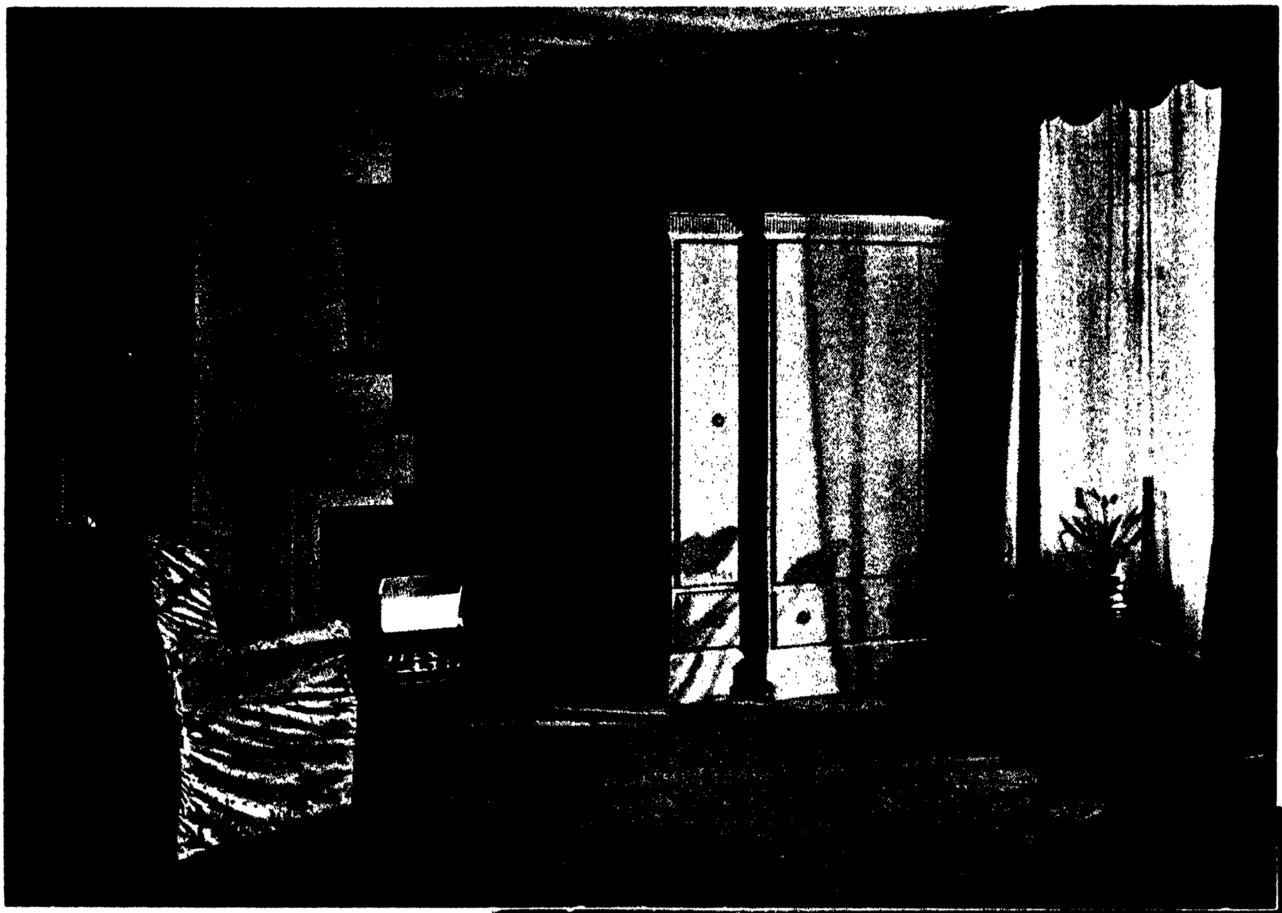
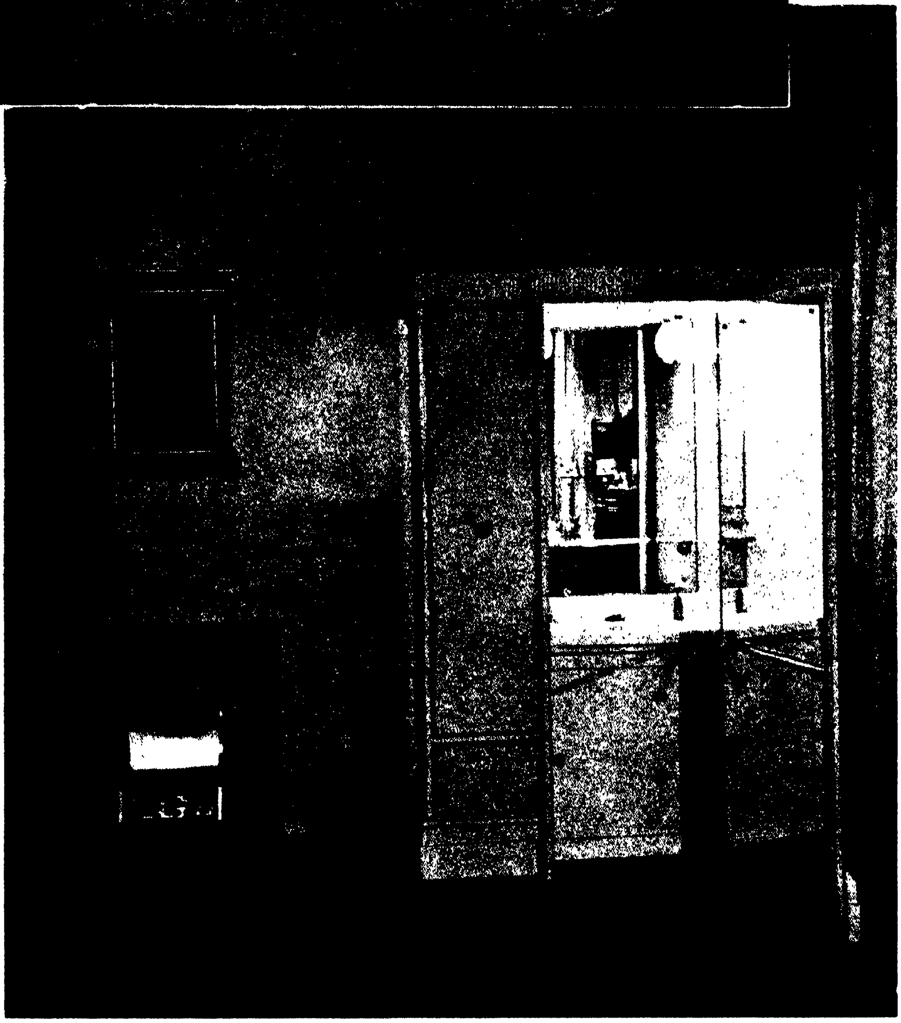


*FIG.* 297. ***A bath recess fitted into a London bedroom; the bath completely concealed when the doors are shut.***
***Designer: Guy Elwes.***
***Craftsmen: Elwes Ltd.***





*FIGS.* 298 *and* 299. *An example of basin arrangement made to an existing London house. Two cupboards have been built out either side of the fireplace, one for wardrobe and one for basin.*
*Designer: Guy Elwes.*
*Craftsmen: Elwes Ltd.*

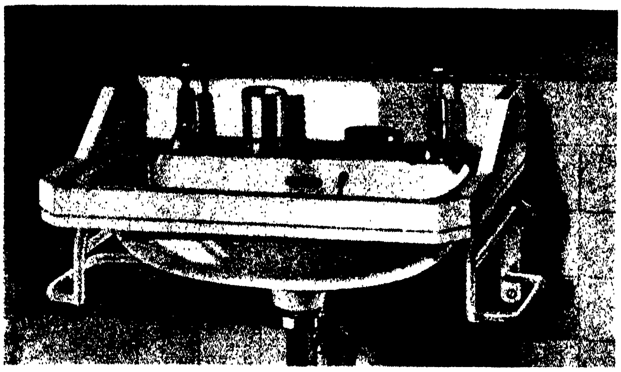
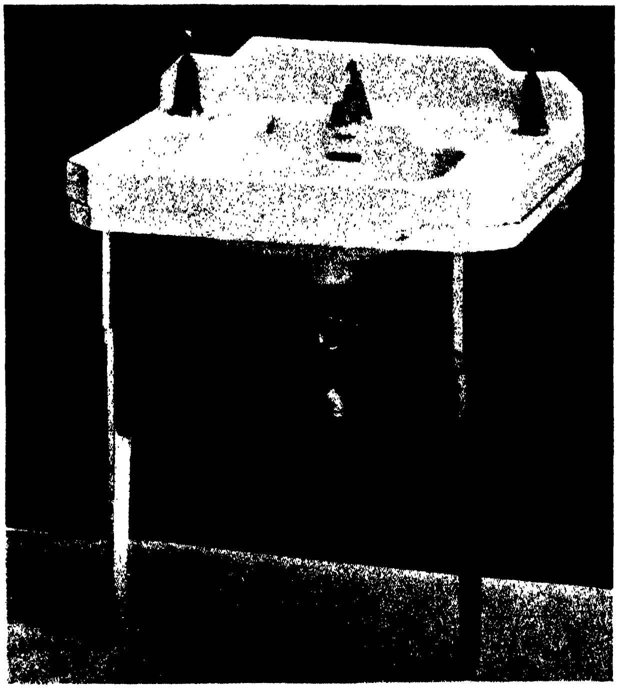


*FIG.* 300 (*above*). *Inexpensive bedroom basin.*
*FIG.* 301 (*below*). *Basin with chromium steel supports.*
*Designers and Makers: Doulton & Co. Ltd.*



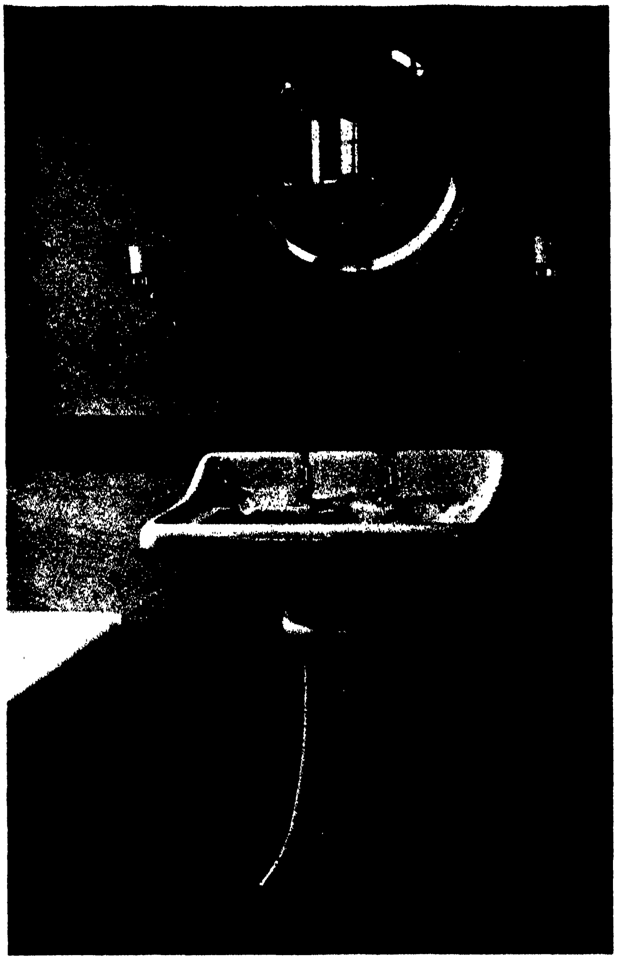
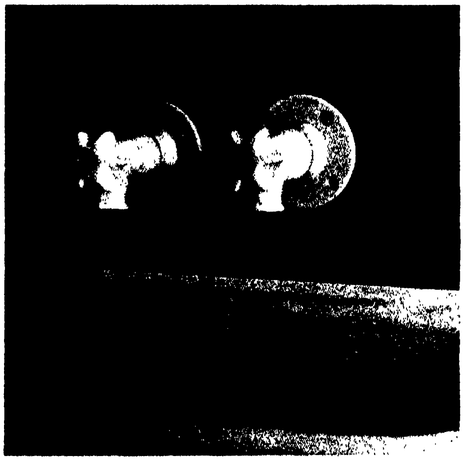
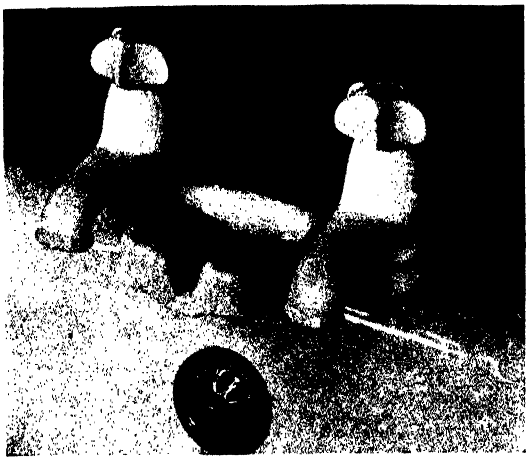


*FIG.* 302. *Pedestal basin for bathroom or bedroom.*
*Designers and Makers: Doulton & Co. Ltd.*





*FIGS.* 303 *and* 304. *Two types of porcelain-enamelled white or coloured taps. They have cast iron jackets on which the enamel is fired.* *Doulton & Co. Ltd.*

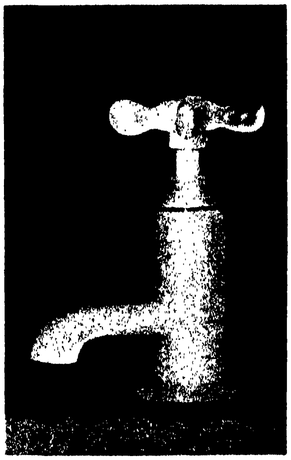


*FIG.* 305. *Tap of tough white china, glazed inside and out. Doulton & Co. Ltd.*

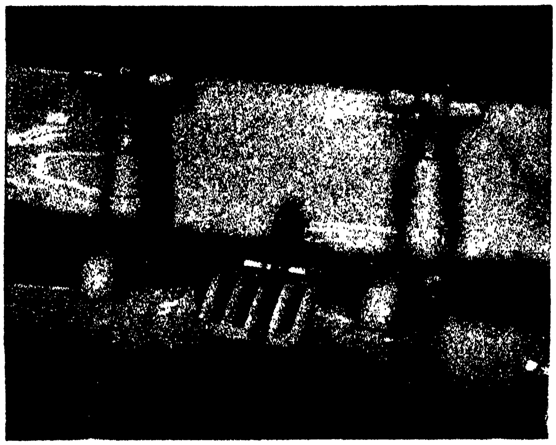


*FIG.* 306. *Taps and overflow finished in white enamel.*

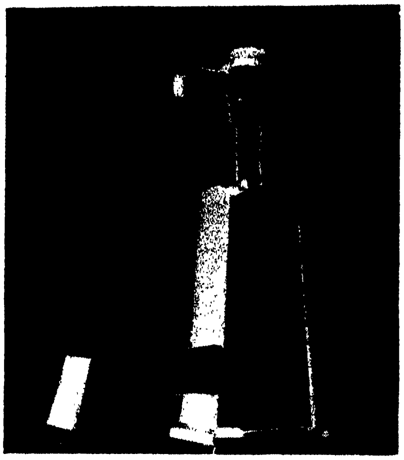
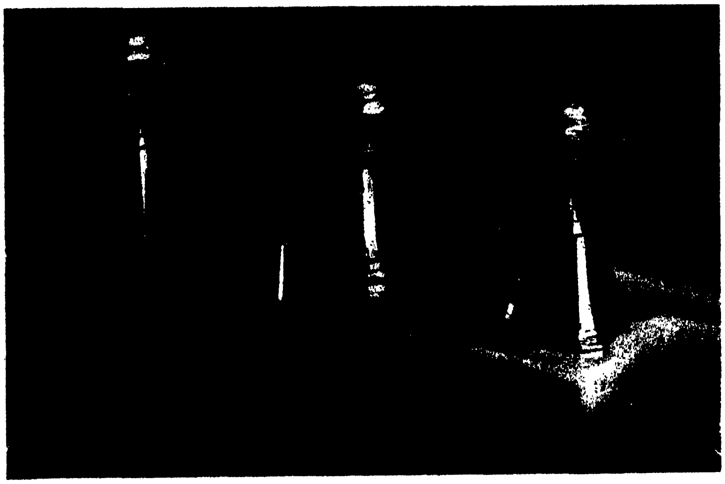


*FIG.* 307. *Nickel-silver tap of square shape.*

*Designers and Makers: Shanks & Co. Ltd.*

*FIG.* 308. *Press tap suitable for children's lavatory.*

*Designers and Makers: Shanks & Co. Ltd.*



Taps have recently become not only more reliable but far easier to clean. Porcelain finish is perhaps the easiest of all, and then chromium plate. Nickel-silver taps need cleaning but are not plated and there is therefore no surface to wear off. The jacketed round tap is obviously quicker to wipe than the squared or octagonal variety. Complicated tap machinery is to be avoided.

*FIG.* 309. *Basin taps with joint flow. Made in nickel-silver.*

*Designers and Makers: Shanks & Co. Ltd.*

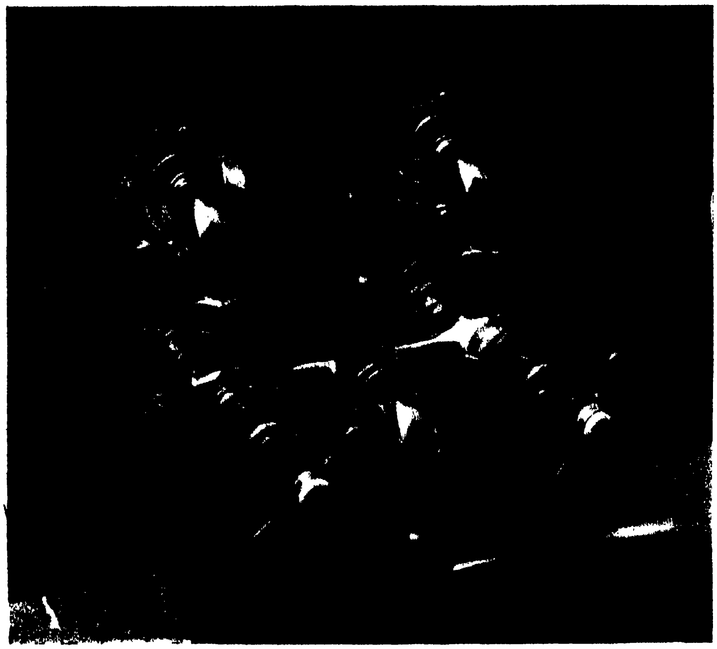


*FIG.* 310. *Joint-flow taps for bath, also in nickel-silver.*

*Designers and Makers: Shanks & Co. Ltd.*

# THE KITCHEN

In terms of efficiency the kitchen is of course the most important quarter of the home. I do not think very much serious thought was given to the kitchen as a whole (apart from individual bits of equipment) until domestic service grew scarce. Now that most women have to do a certain amount themselves in the kitchen, they are taking it more seriously. You will find the best kitchens of all where there are no servants. It has been said that the home is the most wasteful factory in the world. That cannot be denied. The aggregate waste in fuel, food and light alone is enormous, and if we add time——! The kitchen is usually the scene of most waste, especially of fuel and time. (Since writing this I came on an article in a daily paper which estimated the annual waste in this country at £135,000,000!)

Planning is the item most neglected in this country and for the saving of time it is the most essential. Architects are often held responsible for this, and males in general; but I doubt if the average woman has very clear ideas on the subject herself. I think the new Building Centre might do worse than to offer a kitchen-planning consultant. Items of equipment—stoves, refrigerators and the like—have greatly improved in the last ten years; stainless steel and vitreous enamel have proved enormous labour savers; but a well-planned kitchen is more important.

All kitchen surfaces should be washable. Cooking will always have its by-products of grease and dirt, and hygiene demands their constant removal. Built-in furniture will obviously be more suitable than projecting pieces. Equipment should be as far as possible fool-proof. You cannot expect domestics to take the same care of mechanism as you would yourself. Anyway they will not. The same thing applies to economy. Electric cookers can be very extravagant in current if continually left on. Hot water boilers can eat up coal if not damped down. The "Aga" cooker's greatest claim is that it cannot burn more than so much fuel. Gadgets for the kitchen are innumerable. They fill whole exhibitions and may be seen there to best advantage. At home too many find their way broken to the dustbin. Lack of space makes it impossible to illustrate them adequately here, even though some of them are admirable examples of good design.

Lastly, when all is said and done about efficiency, there is no reason why a kitchen should look too cold and dull. This applies particularly if it is also a servants' living-room, or used as the family dining-room, as it often is both in cottage and flat. Colour costs nothing to speak of, and a pleasant room will make work seem easier and leisure more desirable.

BOOKS FOR REFERENCE:

RANDAL PHILLIPS: *The Servantless House.*
N. CLIFTON REYNOLDS: *Easier Housework.*
MR. AND MRS. W. F. CRITTALL: *Design in Industry. Special number on Kitchens.*

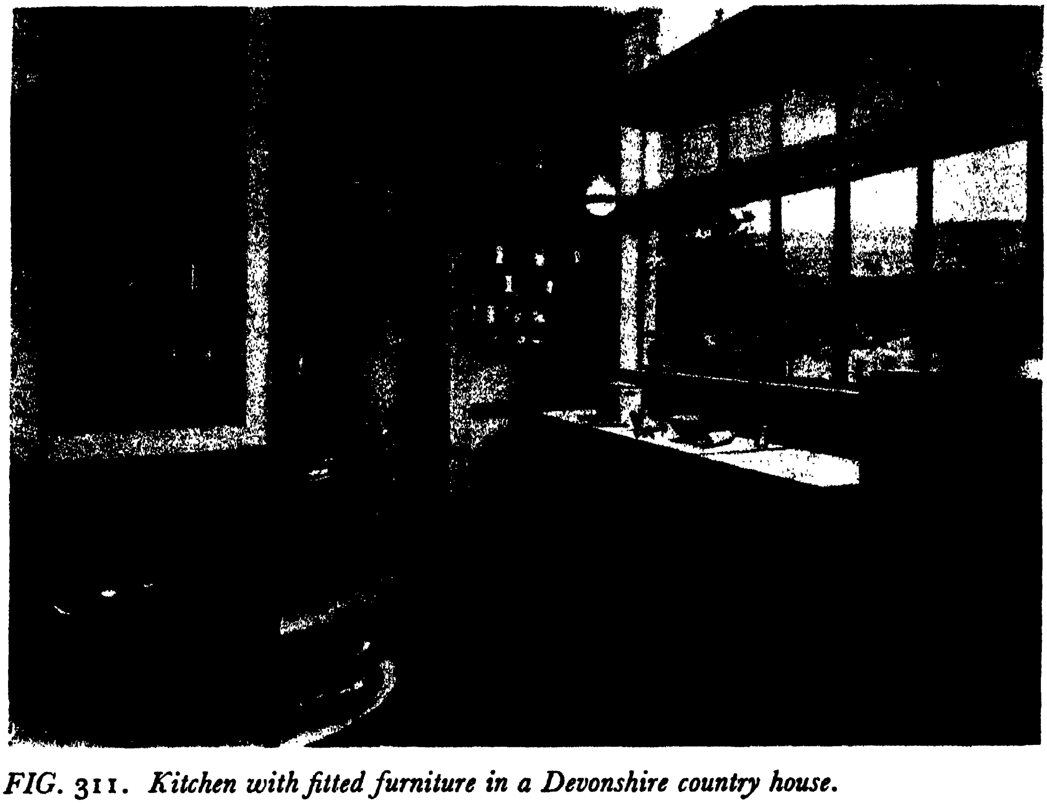
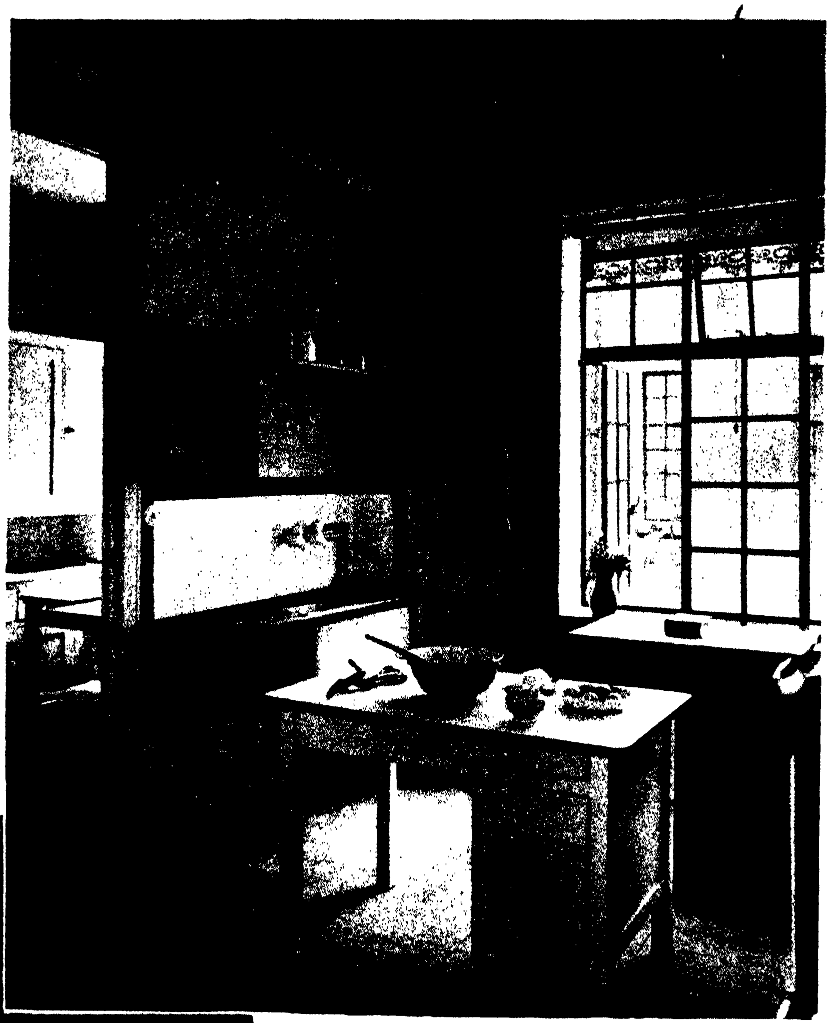


*FIG.* 311. *Kitchen with fitted furniture in a Devonshire country house.*
*Architect: E. Lescaze.*

The kitchen today is essentially a workroom where time is short and dirt the constant enemy. Hence it is akin in appearance to the laboratory. It is the room above all others in a house where planning will save time and labour. The unnecessary step or stoop will be multiplied a thousand times in the year.



*FIGS.* 312 *and* 313. *A typical kitchen and pantry in a modern block of flats. The comparative emptiness is worth notice, due to the absence of unnecessary gadgets, pipes, etc.*
*The kitchen has windows on either side, making it light and well ventilated. The pantry can be seen through the open door. Pantry and kitchen sinks are sited back to back. Both have teak draining-boards, white tiled backs and black marble surrounds, with white enamelled taps. Over each sink is a hardwood rack. The "Electrolux" refrigerator (below) has a white marble top for pastry making. Walls, woodwork, metal wall brackets (with glass shelves) and canisters are all enamelled white. The floor is of red quarry tiles. In the centre (above) is an "Easiwork" cook's table with white enamelled steel top. The kitchen is all-electric.*

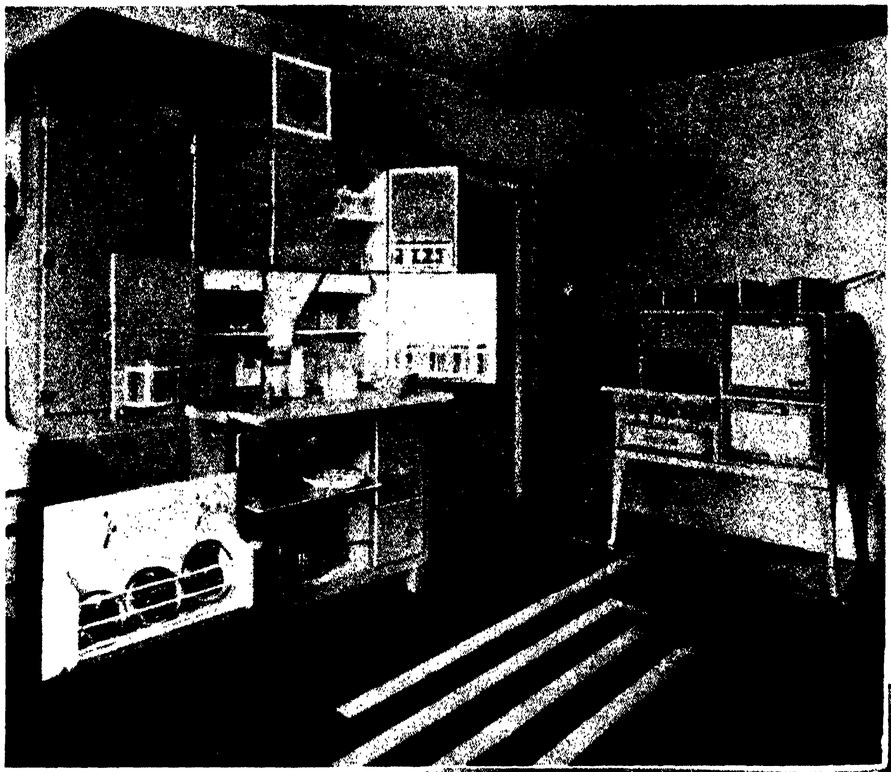
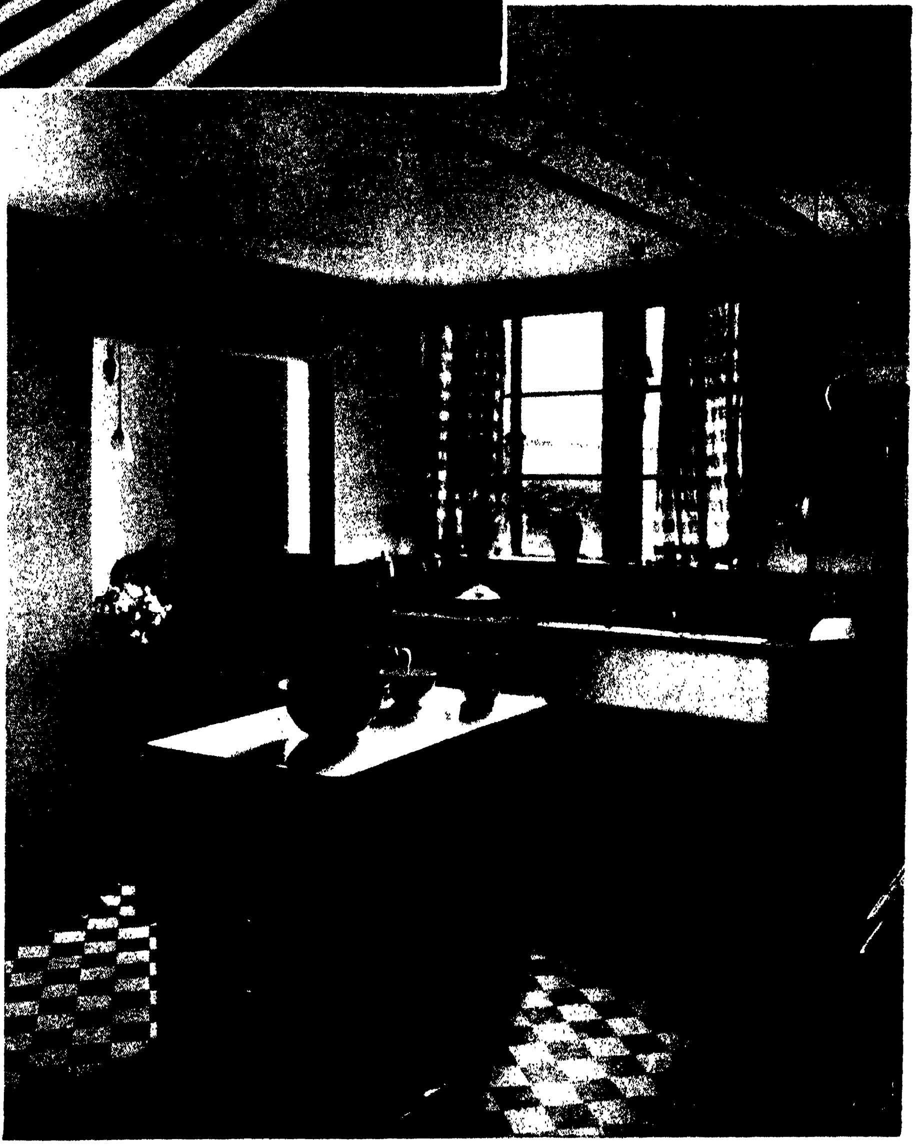


*FIG. 314. A model kitchen by Easiwork Ltd. The walls are enamelled primrose and the floor laid with blue linoleum with yellow inset strips. Note the extract fan in the cabinet.*



5. *A country house kitchen*
*eresting plan. The combined*
*hen-scullery is a real workroom,*
*ell lit and equipped. In the centre is a cook's table with marble top and side flap. Off the kitchen is a maid's room with fitted settee, wireless, etc.*

The kitchen-living-room which is to be a home as well as a workroom to servants should be given a softer and more cheerful atmosphere than is often the case.

*FIG.* 316. *A good example of a kitchen which must also serve as a living-room. The equipment is modern and efficient, while the general atmosphere is not too "bare."*

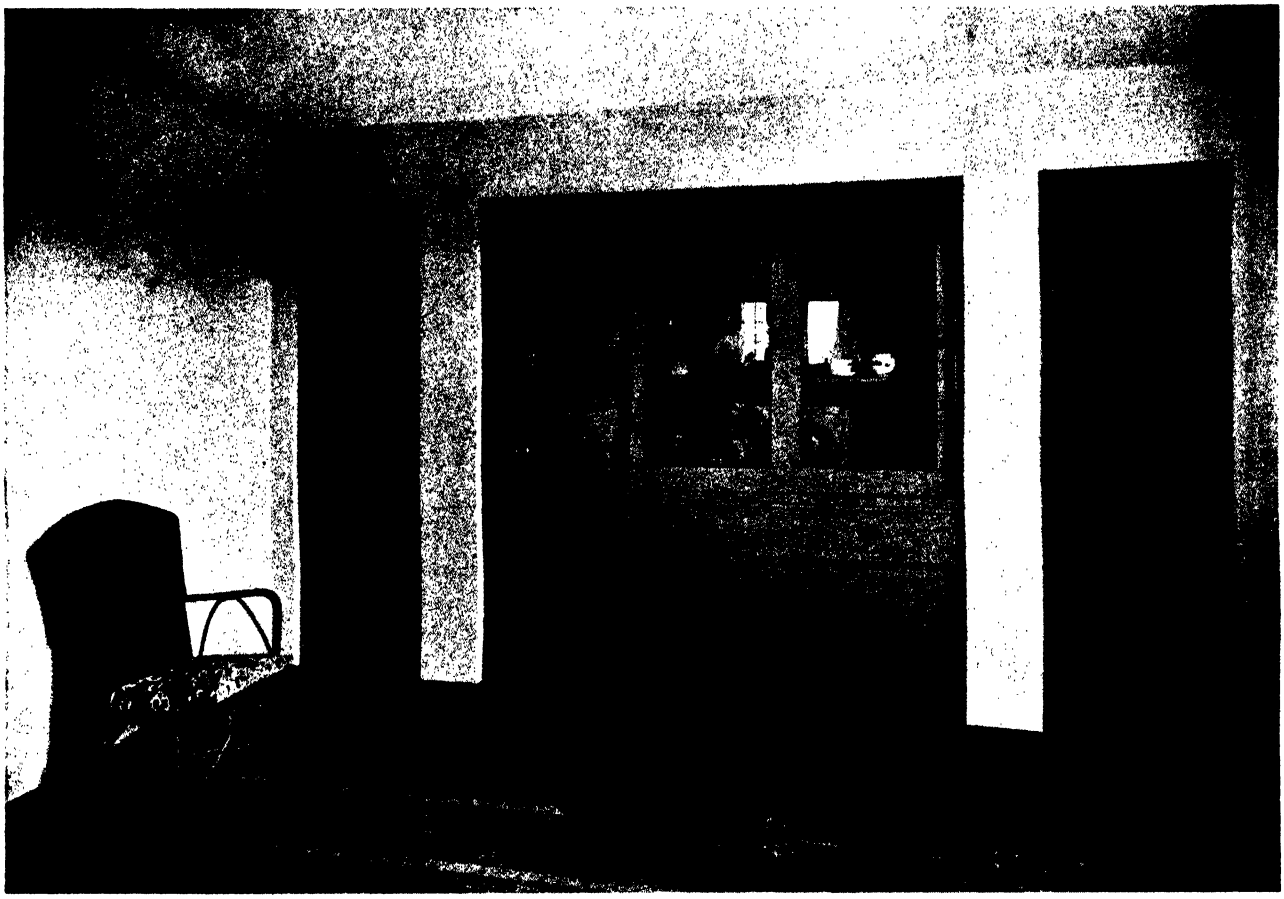
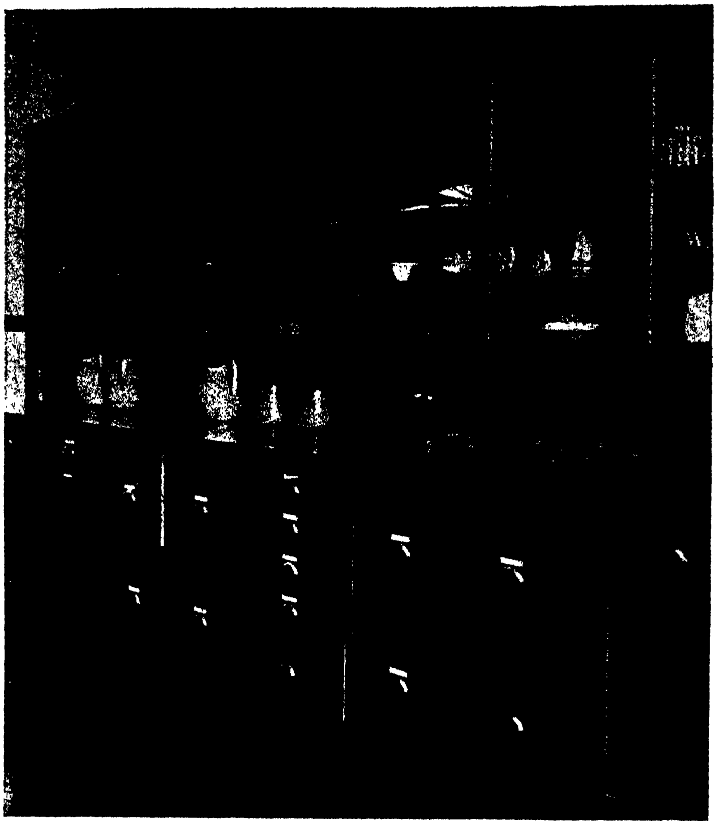


*FIG.* 317. *Another excellent kitchen-living-room in a new house. The built-in dresser has sliding doors. The cupboards are for brooms and stores. The slightly raised panels avoid dust collection. The skirting is carried round to facilitate sweeping. The colour of woodwork is grey picked out with green.* *Architect: Alan Fortescue.*



**The glazed cupboard will save much cleaning of shelves, and the labelled drawer is only carrying the experience of the shop into the home.**

*FIGS.* 318 *and* 319. *Although this kitchen is of ten years ago and has therefore certain features in it which would now be improved (the gas cooker is of an old model, for instance, and a ceiling light would be preferable), it has several good points in its planning and treatment. Floor and walls to dado height are tiled, the angles being coved. The gas cooker is on a tile pedestal. A hatch from the dining-room delivers the dishes direct to the draining-board, and a double sink with swivel taps makes washing up extremely quick. The cupboards, reminiscent of a shop, are very capacious and all closed in. Note also the cowl to the gas cooker.*

*Architect: P. D. Hepworth.*

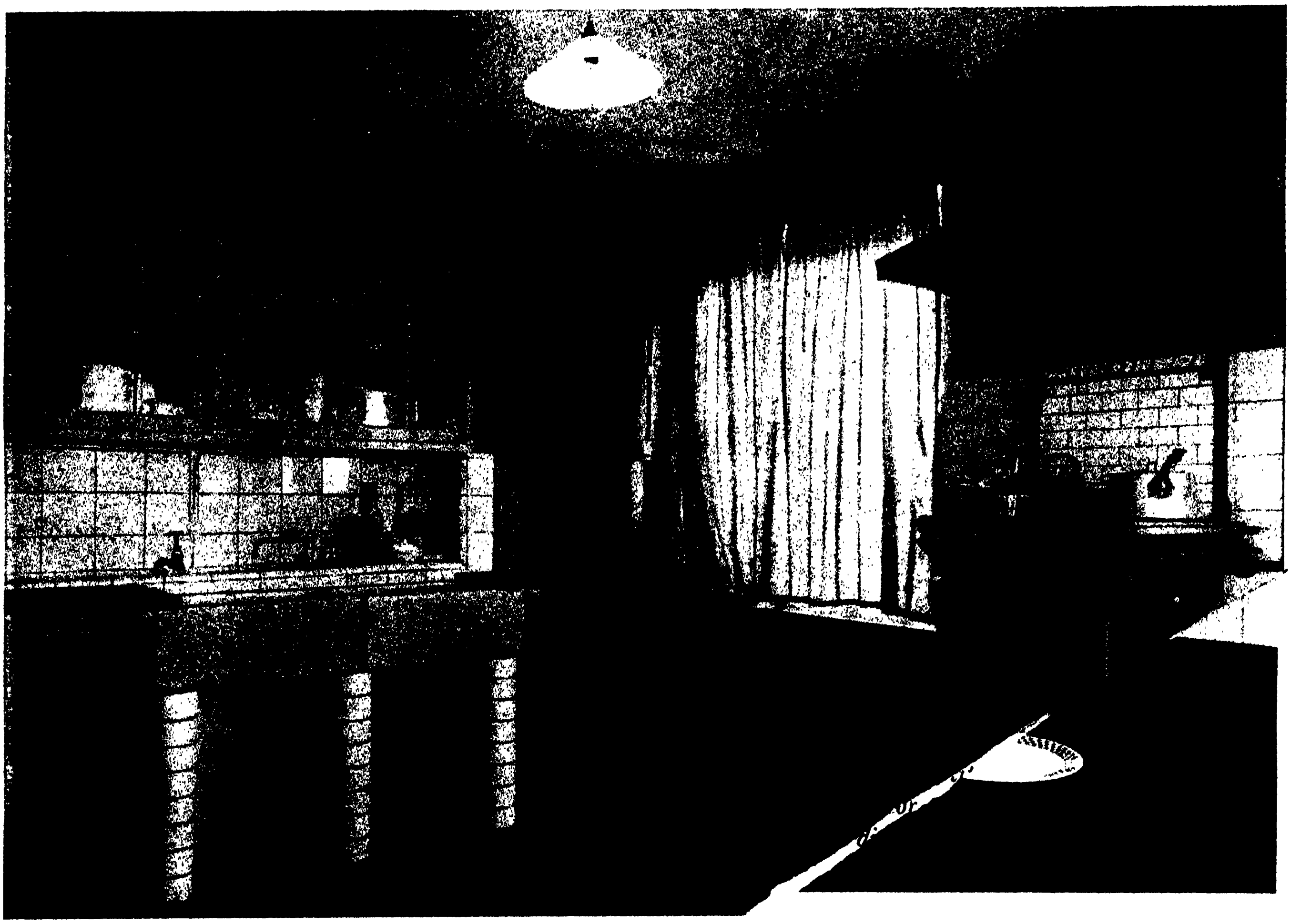
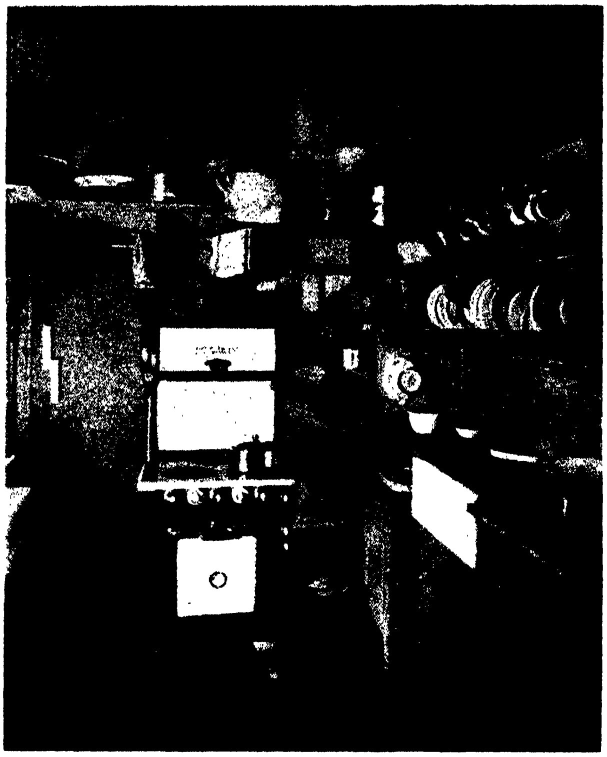
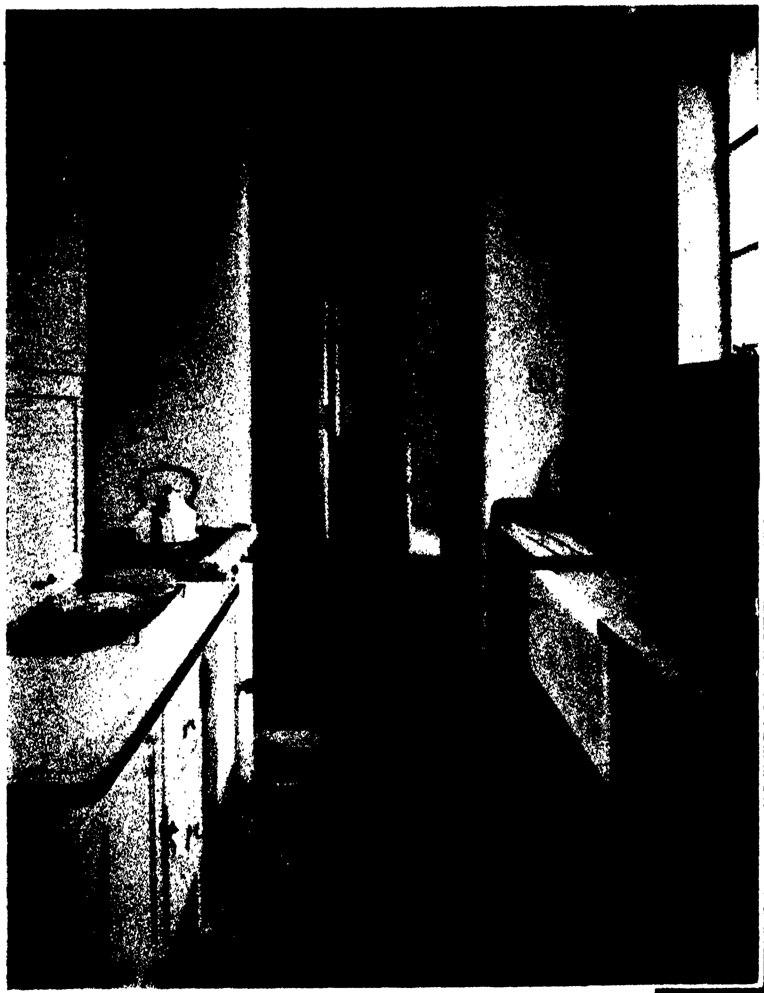
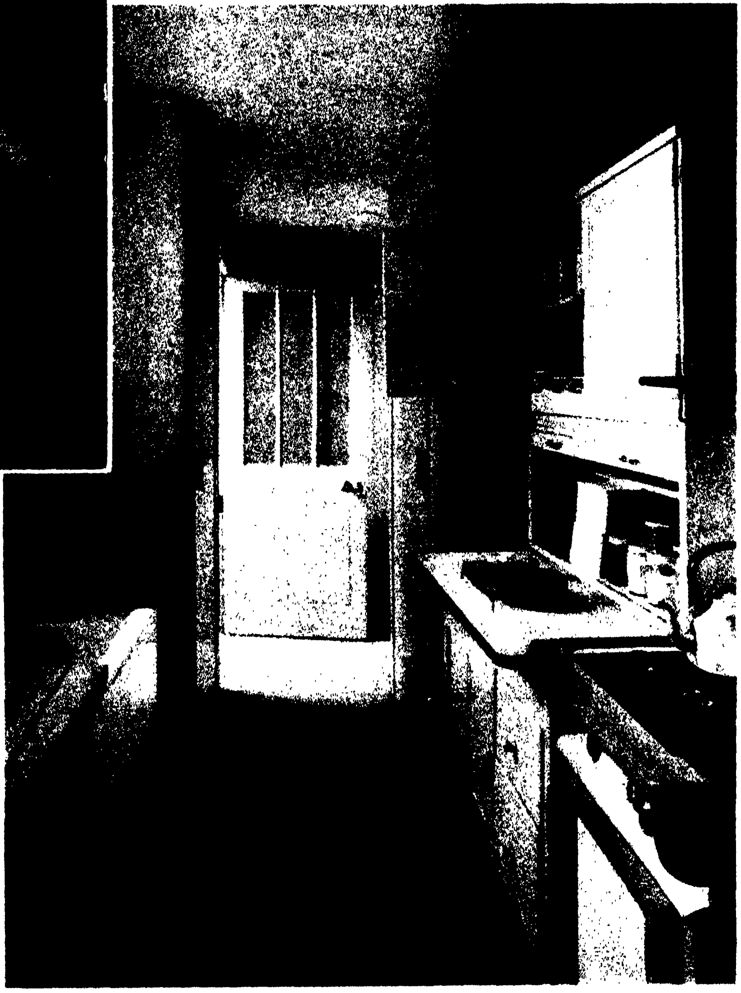


*FIG.* 320. *A tiny "kitchenette" where space is scarce. Original planning could have made perhaps better use of space.*







*FIGS.* 321 *and* 322. *Two views of a flat kitchen*
*ich is little more than a passage-way. An interest-*
*ure is the fixed level for the table, cooker and*
*binet is "Easiwork" and the porcelain-*
*ve "New World."*

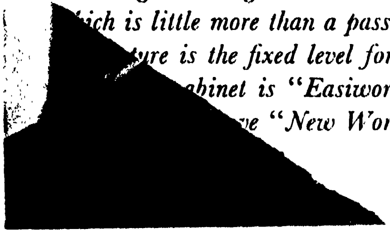


*FIG.* 317. *Another excellent kitchen-livi*
*for brooms and stores. The slight*
*sweeping. The colour of woodwork*

**In the very small flat, planning problems grow very acute, yet space is seldom so confined as it is in the restaurant car, and if rules of tidiness be adhered to much walking is avoided.**

*FIG.* 323. *Kitchen-scullery of small flat, where space has been well utilised.*

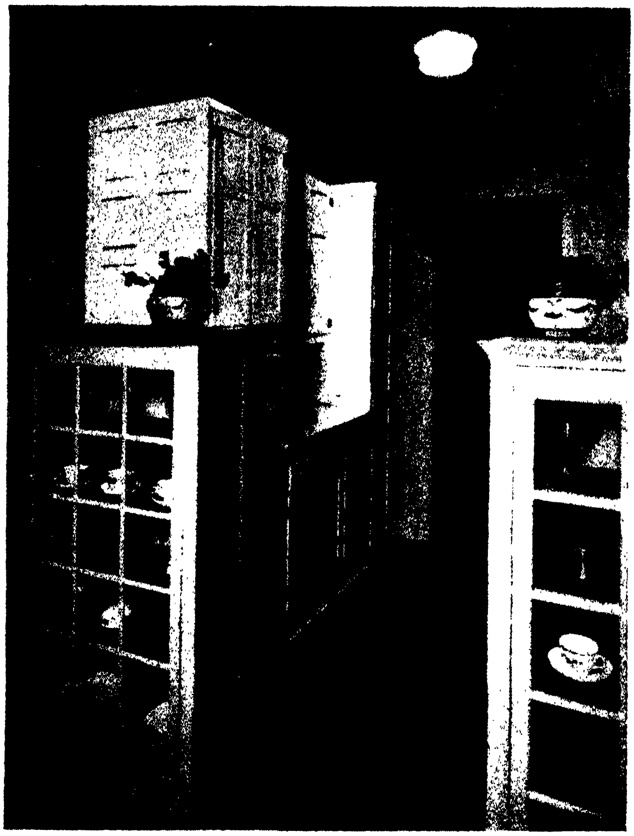


*FIG.* 324. *A "kitchenette" that is in fact part of the dining-room, but is divided off by service cupboards. On one side of the kitchen is a fitted cupboard with draw-out table, and on the other side (not seen) sink and electric cooker.*

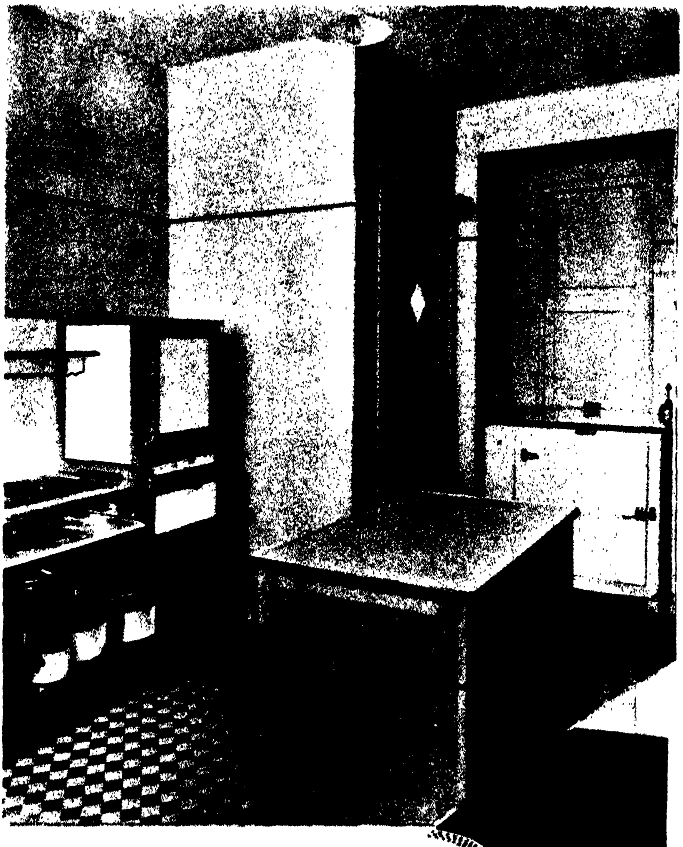
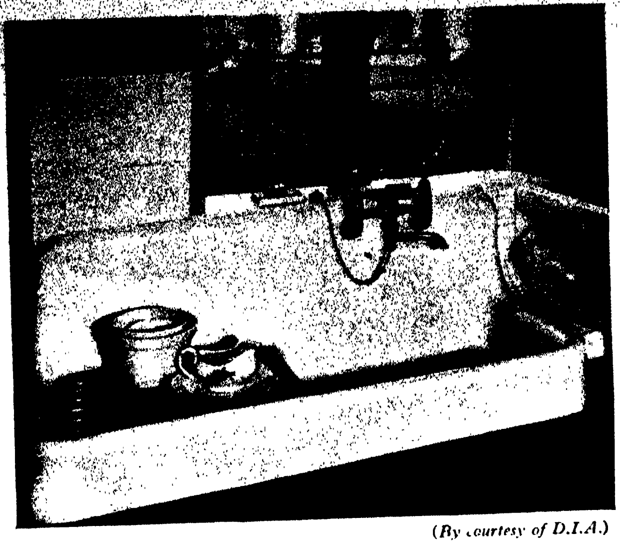


*FIG.* 325. *A carefully planned flat ki*
*table and refrigerator*
*for the hatch to d*

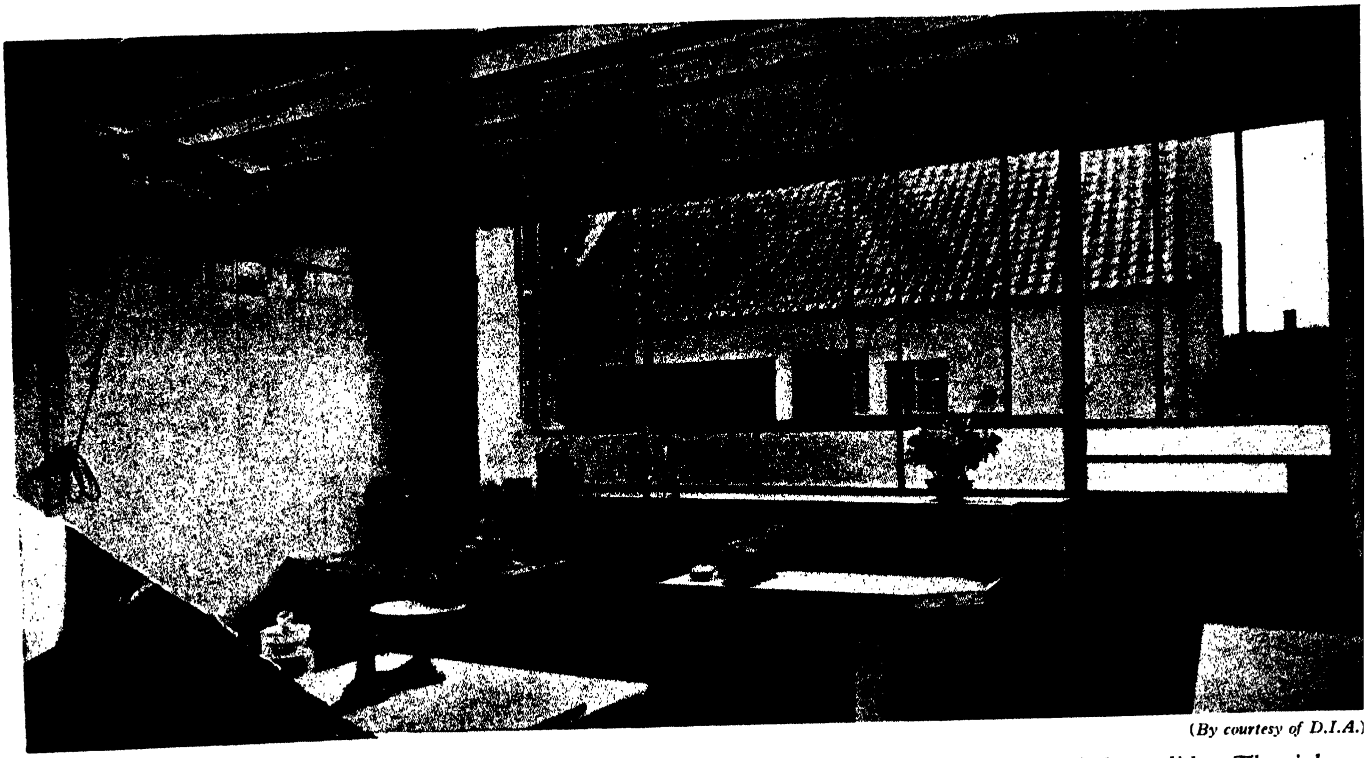


(By courtesy of D.I.A.)

*FIG.* 326. *A porcelain enamelled sink with swivel mixing tap. Made by Jackson Elphick & Co. for Easiwork.*

*FIG.* 327. *A simple and sensible sink arrangement in a London flat, where the hot water pipes are utilised for drying.*

Washing up remains the worst of household drudgeries. It deserves an efficient apparatus, which can appreciably shorten the task.



(By courtesy of D.I.A.)

*FIG.* 317. *Another excellent kitchen-l where the maximum of light is provided for work. The windows slide. The sink an*
*for brooms and stores. The slig steel.* *Kitchen designed by Mr. & Mrs. W. F. Crittall*
*sweeping. The colour of woodwor*

*FIG.* 329. *A simple and hygienic plate-rack, consisting of a white porcelain enamelled plate with aluminium holders.*

*Designer and Maker: E. A. Maaz.*

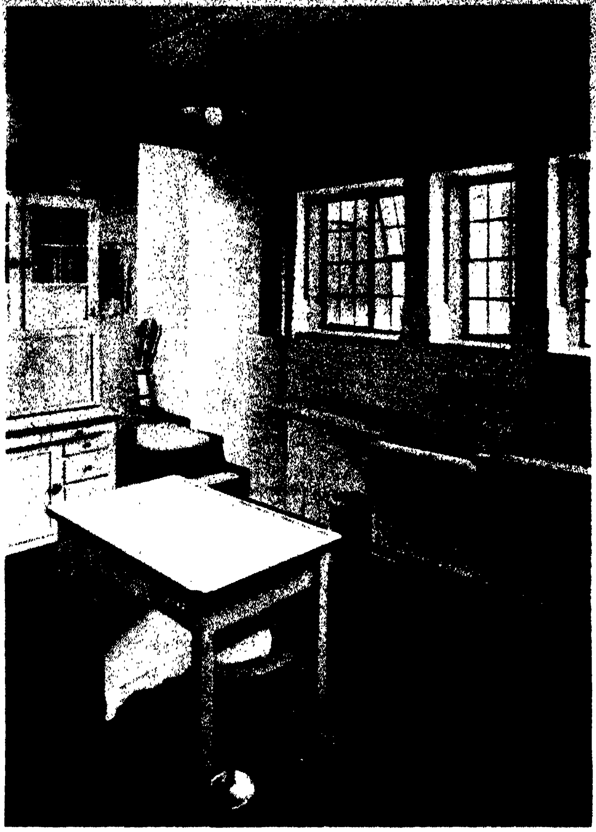


*FIG.* 330. *The kitchen-scullery of a woman who dispensed with servants and ran a car with the savings. Note the clear sweeping space beneath sink and table, the kitchen stove, and the storage cupboards (for utensils and stores at once to save walking).*

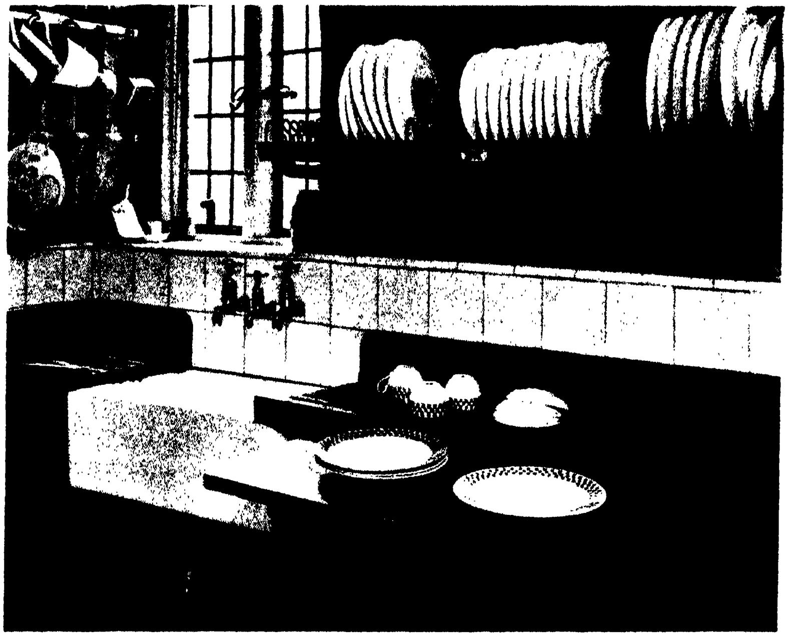


*FIG.* 331. *A good sink in a very small flat kitchen. Note the pull-out flap and the long plate-rack.*

The varieties of cooki apparatus are very many. Each medium of heating may claim certain advantages over its rivals. None is yet perfect for all purposes.

*FIG.* 332. *A modern gas cooker with raised oven inserted into the old grate recess of a reconstructed house. The old chimney flue can here draw off fumes.*

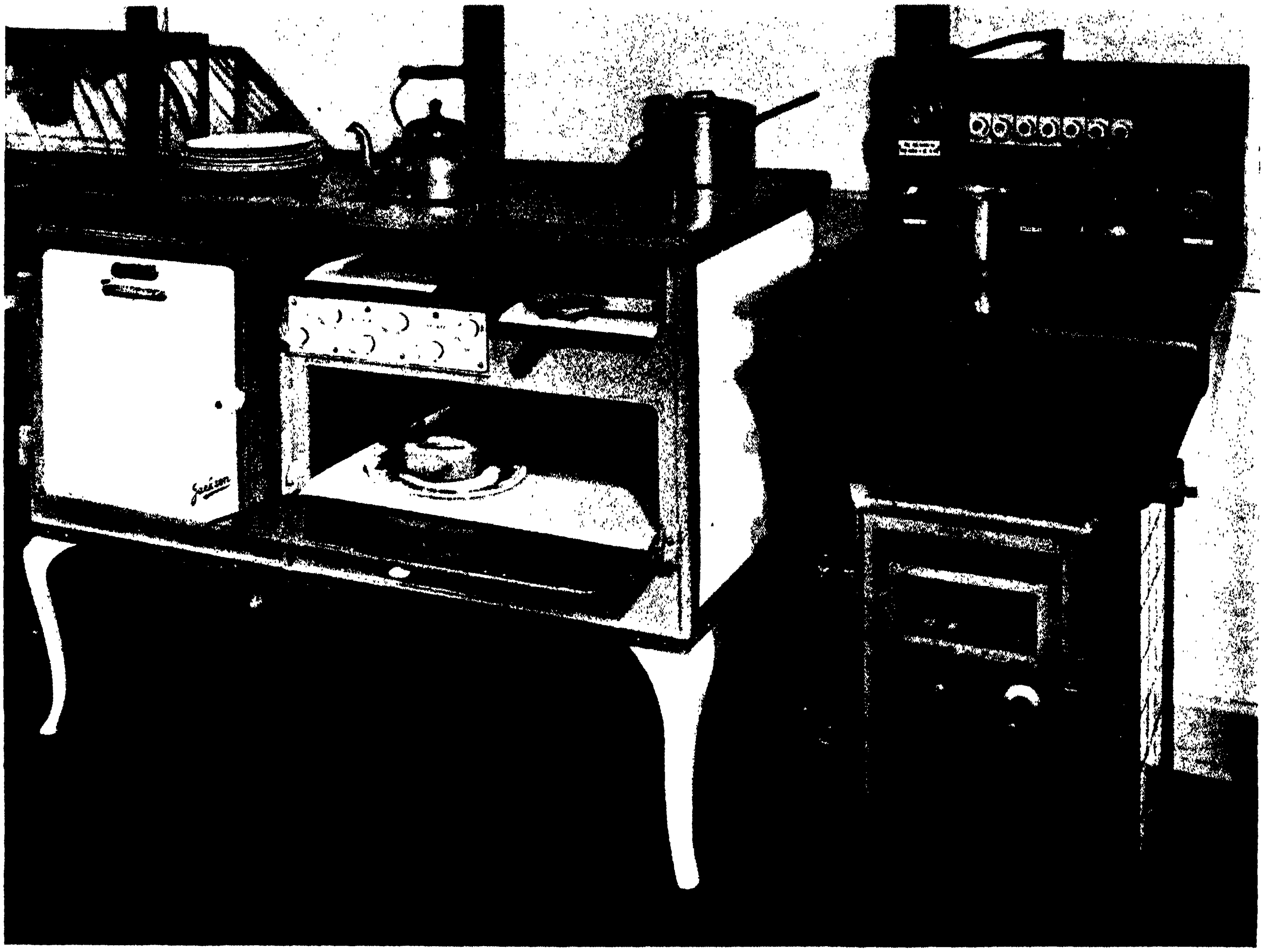
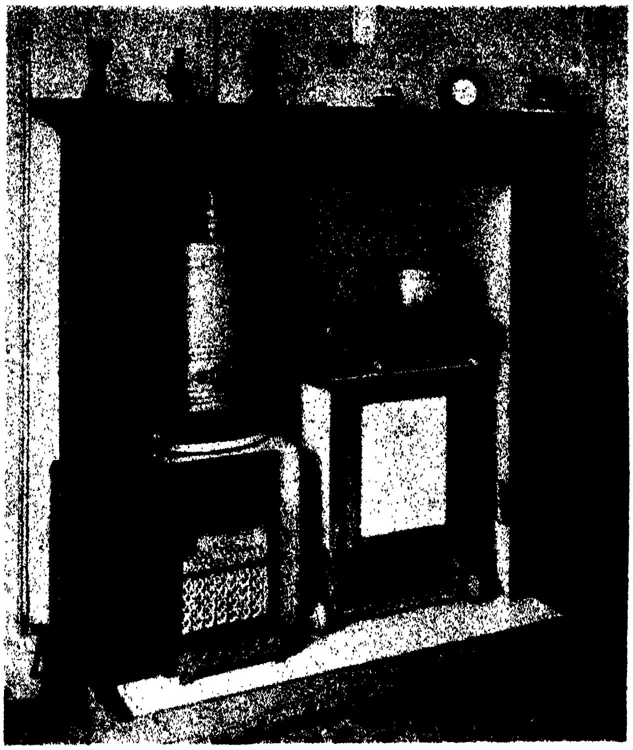


*FIG.* 333. *Two of the latest types of electric stoves.*

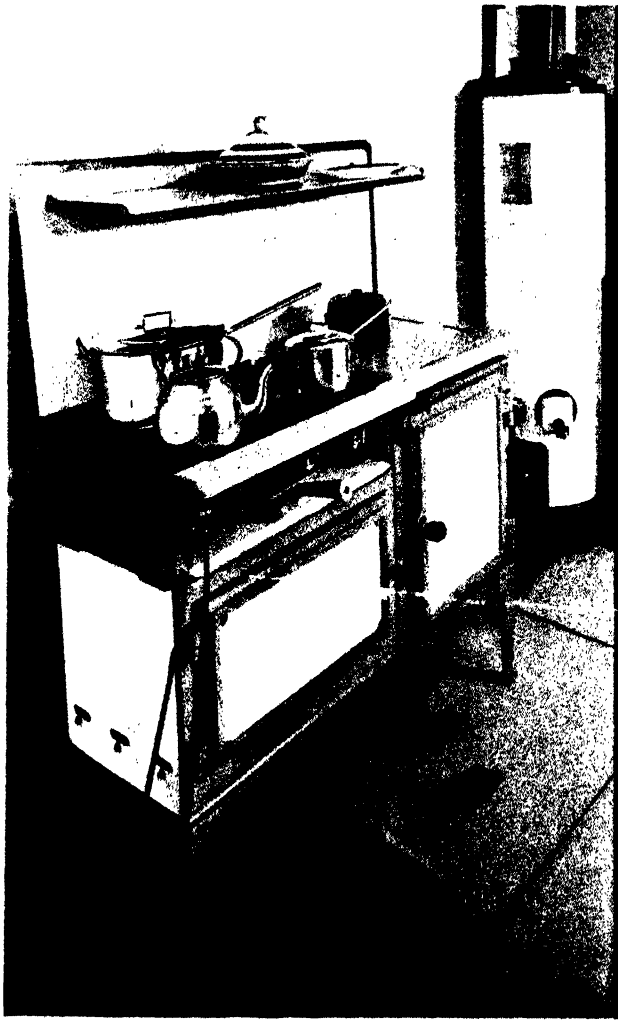
*FIG.* 334. *An old-fashioned kitchen which was converted to gas; gas fire to sit by, gas water-heater, and gas stove on wheels to facilitate cleaning.*

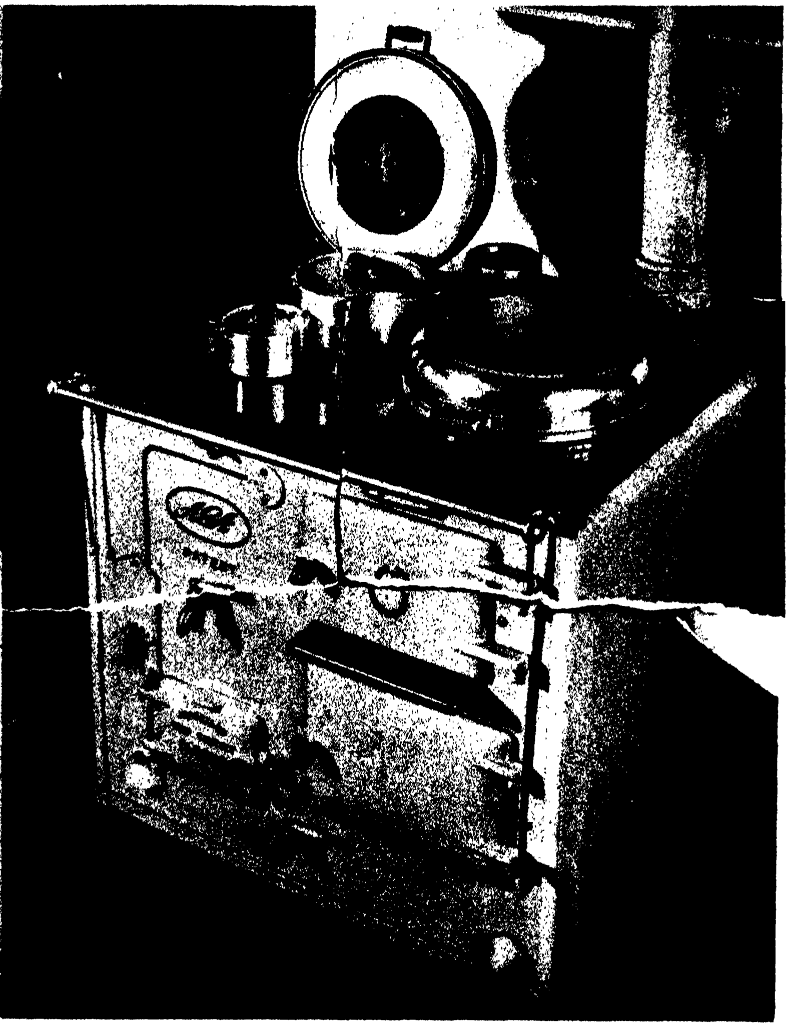


(*By courtesy of the B.C.G.A.*)

*FIG.* 335 (*below, left*). *One of the latest porcelain enamelled gas cookers and hot water sets.*
*Makers: Thomas Potterton & Co.*

*FIG.* 336 (*below, right*). *The "Aga" anthracite-burning cooker designed in Sweden and now made in this country. It is noteworthy for its economy in fuel and saving of space.*





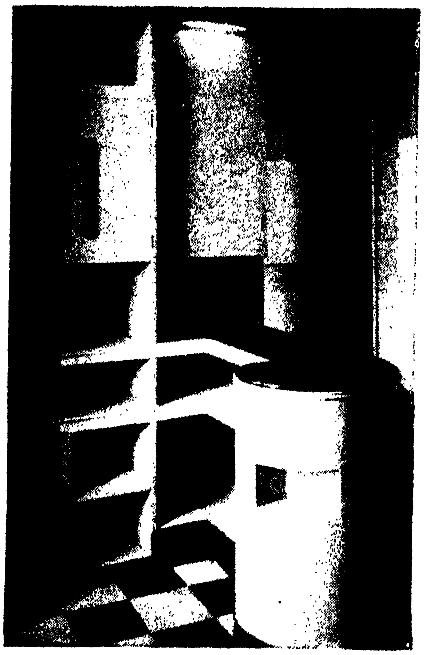


*FIG.* 337. *Combined kitchen and cocktail bar in London flat. Surfaces in plywood painted. Architect: Howard Robertson.*

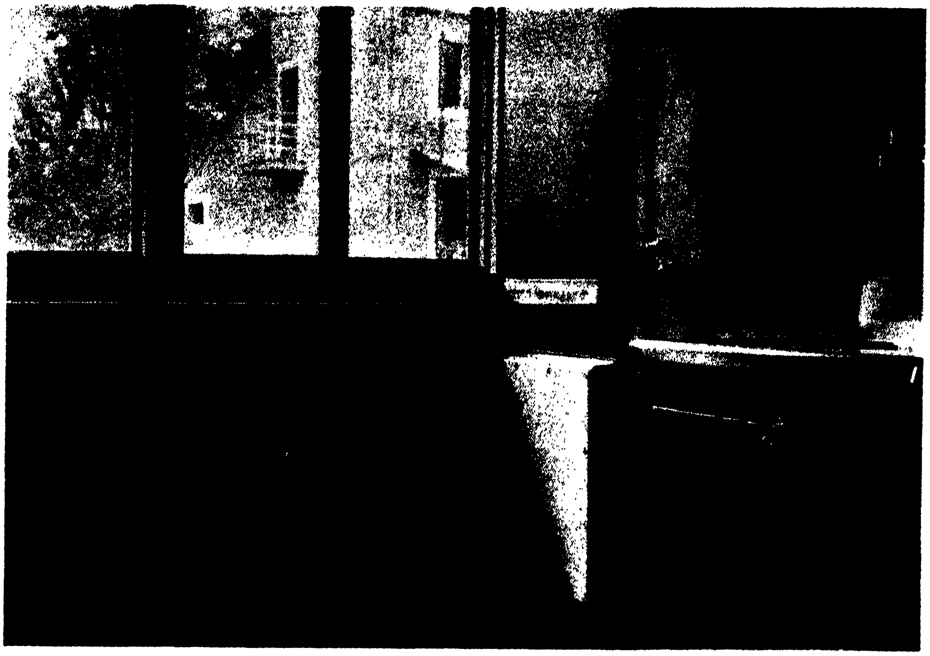
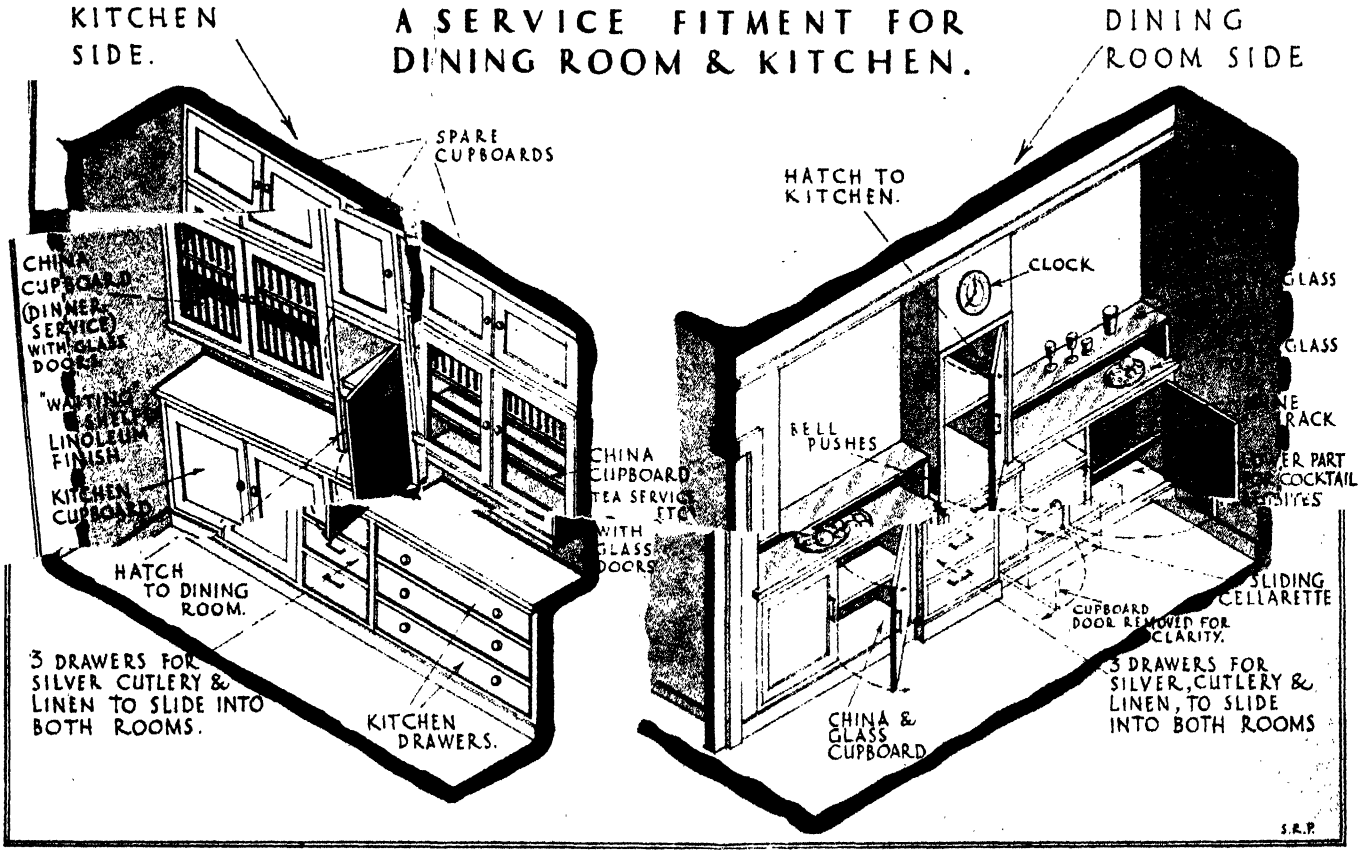


*FIG.* 338. *A built-in refrigerator unit by Electrolux.*



KITCHEN SIDE.
A SERVICE FITMENT FOR DINING ROOM & KITCHEN.
DINING ROOM SIDE
SPARE CUPBOARDS
CHINA CUPBOARD (DINNER SERVICE) WITH GLASS DOORS
"WAITING" SHELF LINOLEUM FINISH.
KITCHEN CUPBOARD
HATCH TO DINING ROOM.
3 DRAWERS FOR SILVER CUTLERY & LINEN TO SLIDE INTO BOTH ROOMS.
KITCHEN DRAWERS.
CHINA CUPBOARD TEA SERVICE — ETC WITH GLASS DOORS
HATCH TO KITCHEN.
CLOCK
BELL PUSHES
GLASS
GLASS
NE RACK
ER PART COCKTAIL ITES
SLIDING CELLARETTE
CUPBOARD DOOR REMOVED FOR CLARITY.
3 DRAWERS FOR SILVER, CUTLERY & LINEN, TO SLIDE INTO BOTH ROOMS
CHINA & GLASS CUPBOARD
S.R.P.

(*By courtesy of* Homes and Gardens)

*FIG.* 339. *Design for built-in fitments between kitchen and dining-room. It takes the place of a wall, the weight being taken by a girder.*

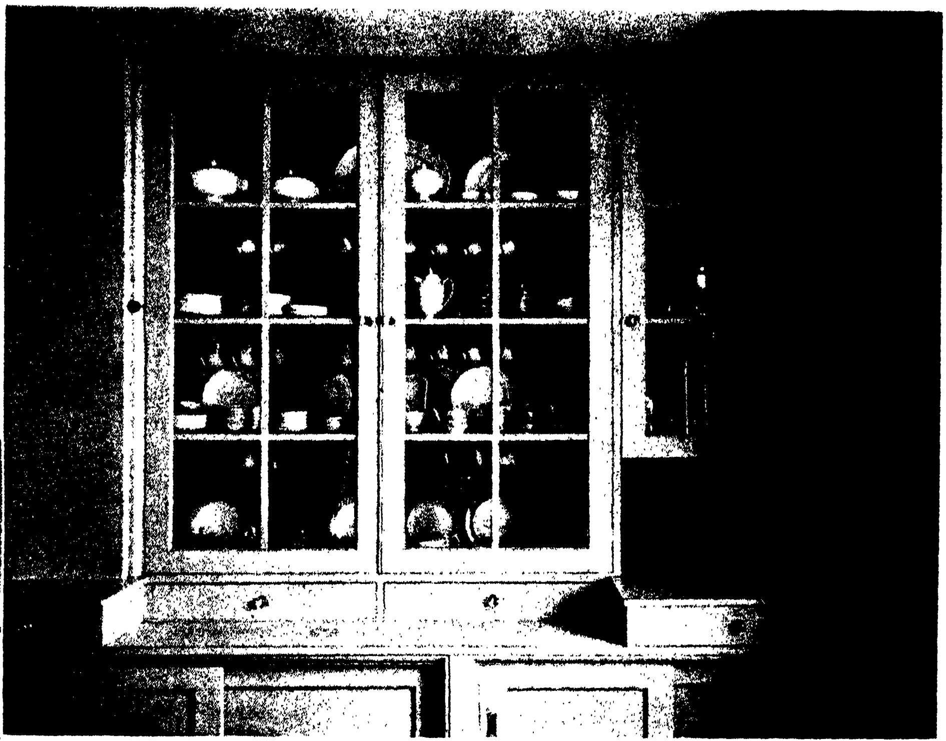


*FIG. 340. A kitchen dresser with a hatchway through to dining-room.*

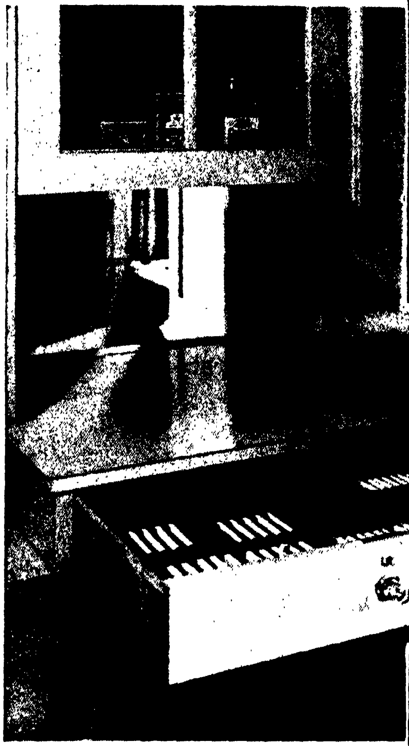


*FIG. 341. Knife drawer beneath the hatch of same room* 339.

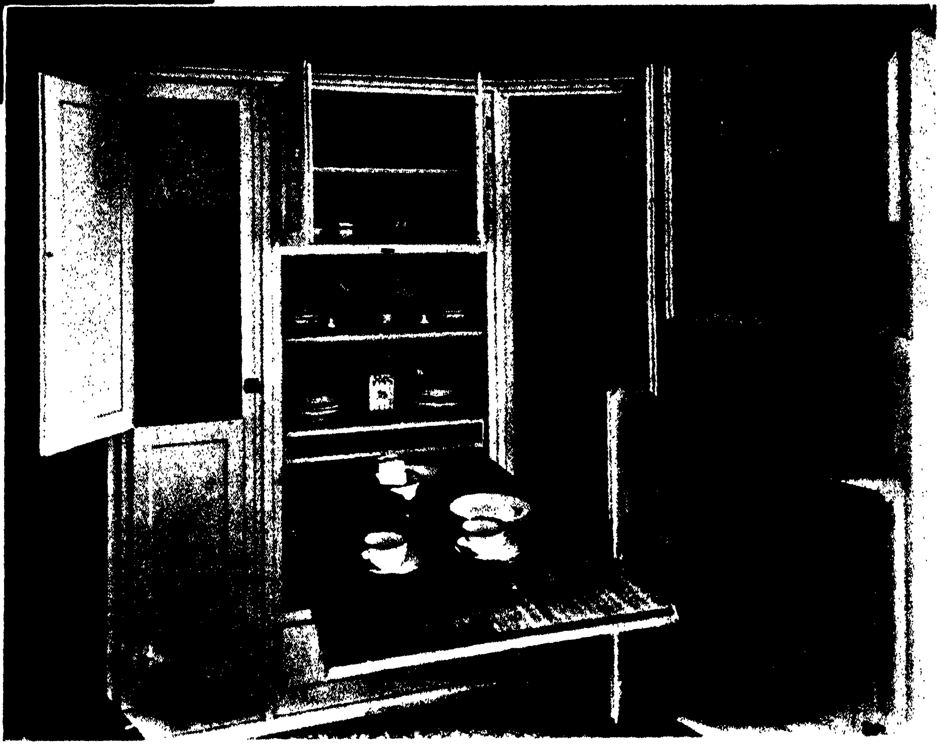
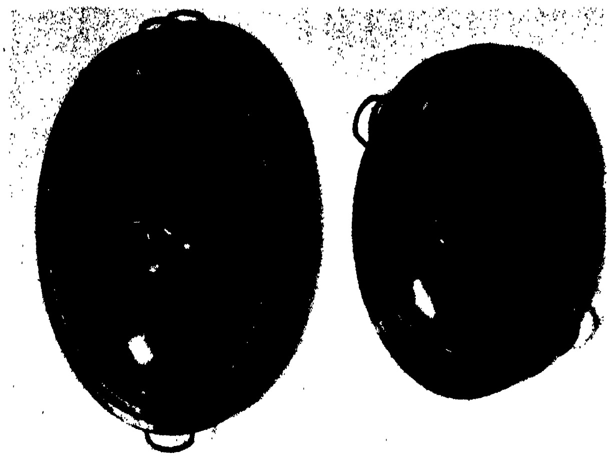
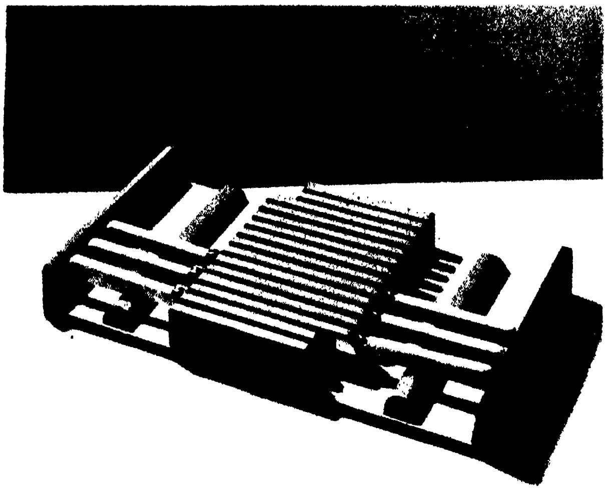


*FIG. 342. A carefully planned cupboard arrangement with cupboard for ironing-board and front which lowers to serve as flap.*
*Architect: T. P. Bennett.*





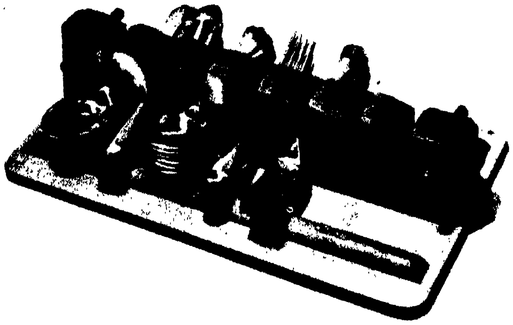


*FIG.* 343 (*top*). *Roasters made in sheet steel and finished in hard enamel, which can be used for almost any form of cooking. Note position of handles in right-hand design to occupy less room in oven.*

*FIG.* 344 (*middle*). *Knife-rack for collecting knives.*

*FIG.* 345 (*below*). *Spoon- and fork-rack for easy counting and table laying.*

*All three designed and made by Staines Equipment Co. Ltd.*

No attempt has been made here to deal adequately with the infinite number of small labour-saving devices and improved utensils which are now available. It requires a separate volume in itself and the reader is referred to "Easier Housework" by N. Clifton Reynolds.

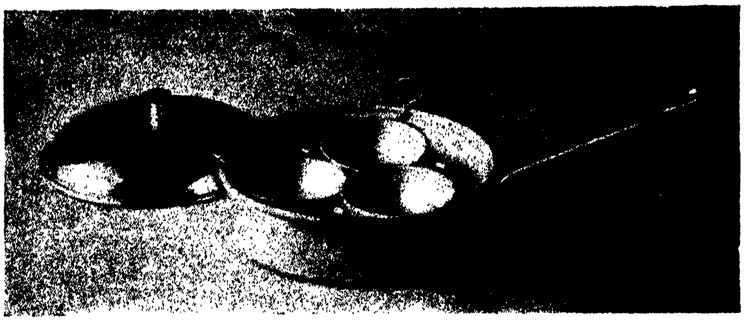


*FIG.* 346. *A steamer for poaching three eggs.*

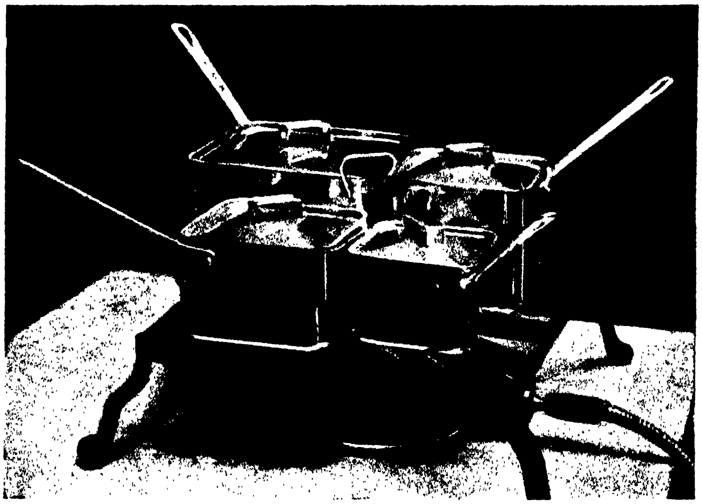


*FIG.* 347. *Square saucepans to fit close and conserve heat.*

*FIG.* 348. *Non-scalding kettles with lids at back of handles.*

# POTTERY

There are two distinct processes in pottery making. They affect the shape of the article because of their essential difference. A plate may either be "thrown" on a potter's wheel (as plates have been for many thousands of years) or it may be cast in a plaster mould. In the latter process it can just as easily be made square as round. The pot, cup or plate which comes off the wheel must be round, that which comes out of the mould may be of almost any shape and of uneven surface. If the older method has produced some of the most beautiful forms in the world and tends to dictate our conscience for ceramic ware, nevertheless there is no reason why we should set ourselves against the moulded shape, which has also achieved great beauty in this as in other crafts. The round will always provide the easiest surface to wipe, and this gives a common-sense advantage to the round teapot, but there are times when the square is the better shape (for tight packing on trays for instance) and there are some who find a slightly crinkled edge to a plate makes it easier to grip when washing.

I should like, therefore, to emphasise a common-sense approach to pottery when choosing for household use. It is not unreasonable to demand a trial of a teapot to see if it will pour decently. It is a wise precaution. Over-emphatic and ill-supported projections on any china will crack off sooner or later, and that is why delicate moulded ornament which had its place on Chelsea figures is ridiculous on modern household ware. It is equally necessary for handles and knobs to have sufficient purchase to prevent slipping, especially in the hot water of the sink. Any woman of experience should weigh these factors in her mind before she allows the colour or pattern of a set to win her heart. Moreover pottery is one of those crafts where simple beauty of line seems indissolubly linked with efficiency, and it is certain that one will never tire of china of this kind, whereas a pattern which takes our fancy today may well offend us after several years of use.

That something of a renaissance is taking place in the pottery trade is apparent to any observer, even though it might be said to be happening in spite of current trade opinion. Not only is complication of shape being eliminated, but a few manufacturers are breaking away from the ring-a-ring-o'-roses era and from the enchanted circle of reproductions. It must be remembered that pottery can never be so easily influenced by contemporary aesthetic currents as can printed fabrics, for instance, or advertising. The decoration of pottery is a specialised technique and both glazes and firing temperature change the shade of the pigments. The artist who does not know the process is seldom successful. On the other hand the artist-potter can often be of great service to the industry, provided he is willing to bear with the limitations of mass production.

The technical excellence of English porcelain and earthenware has long been acknowledged, and this is a considerable advantage when we bear in mind the rough usage to which domestic ware is now subjected. No pottery can expect a long life nowadays. Nobody expects, as did our Victorian aunts, to bequeath a treasured and delicate porcelain service to grateful heirs. Simple, easily handled, and not too expensive ware is what the modern housewife needs, not too easily broken and easily replaced at short notice. As in furniture we may expect the same tendency towards a reduction of type-forms, with increasing stress on the rightness of design.

# GLASS

The process of glass making being entirely different from that of pottery, it is natural that it should have another tradition of form, though the fact that most cheap glass is now blown into moulds has led to a closer approximation. The most beautiful glass is that which is blown from a molten clot which has been gathered by tube and is then drawn or otherwise treated by hand. Considering the skill of the process, much of this glass is extraordinarily cheap. One cannot say that modern glass rivals in craftsmanship or design the truly amazing work of the seventeenth and eighteenth centuries, but the chemist has given the glass maker a wonderful range of colours and the quality of the metal is as good as ever. The public is gradually becoming more discriminating in its demand for table glass, and there is no reason why its demand should not be supplied.

Cut glass has been out of favour for a long while, because the tradition of cutting (or grinding as it really is) became so debased through over-elaboration. Yet English crystal has long been world-famous for its hardness and brilliance. Intricate cutting is quite unsuitable for modern domestic conditions, whereas simple cutting may be both practical and beautiful, as a few examples in this book will show. Etching with acid is a process little known in this country, and engraving also finds little favour with us.

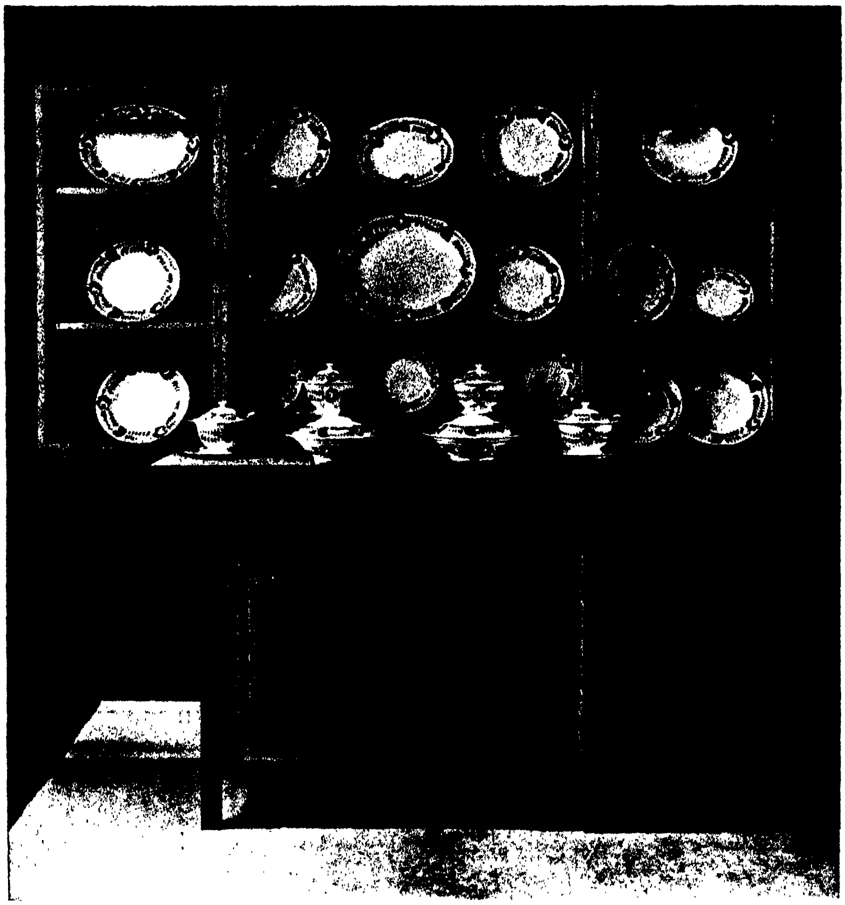


FIG. 349. *"Forest Flowers" dinner service with red and green leaf pattern on white ground. The folding dresser is useful to shut up when leaving the house empty for a time.*

*Made by Jones & Co. for Heal & Son Ltd.*

The plain white kitchens of to-day are easily brightened by dinner services of gay designs. Of these there are now a number available, some variations of old traditional patterns and some more experimental. Easily reproduced in a few colours, breakages may be cheaply replaced.

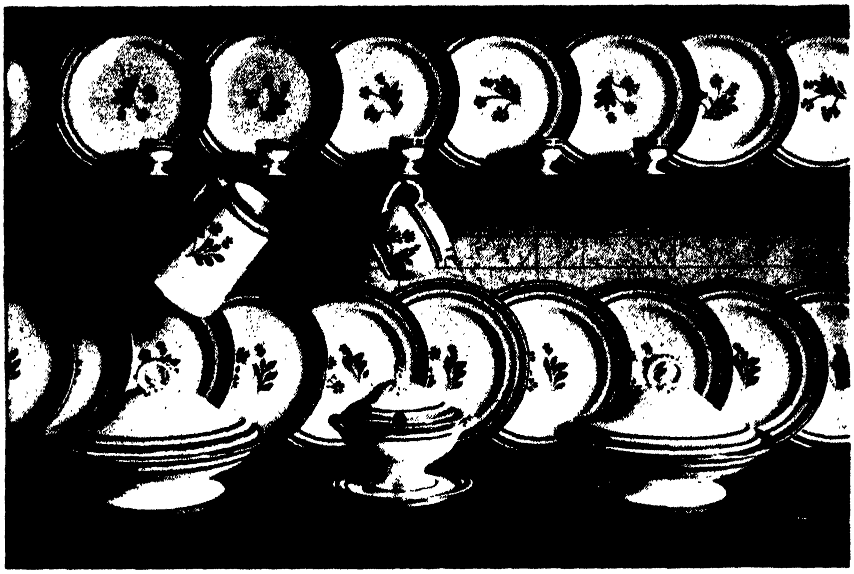


FIG. 350. *Dinner service with blue and yellow "Crescent" design on cream body. Adapted from French design.*

*Made by Jones & Co. for Soane & Smith.*

*FIG.* 351. *"Regency" Ware with black and gold border lines.*
*Designer: H. Wadsworth. Made by Royal Worcester Porcelain Co. for Heal & Son Ltd.*

*FIG.* 352. *Sapphire blue coffee set by Poole Pottery.*
*Designer: Harold Stabler.*

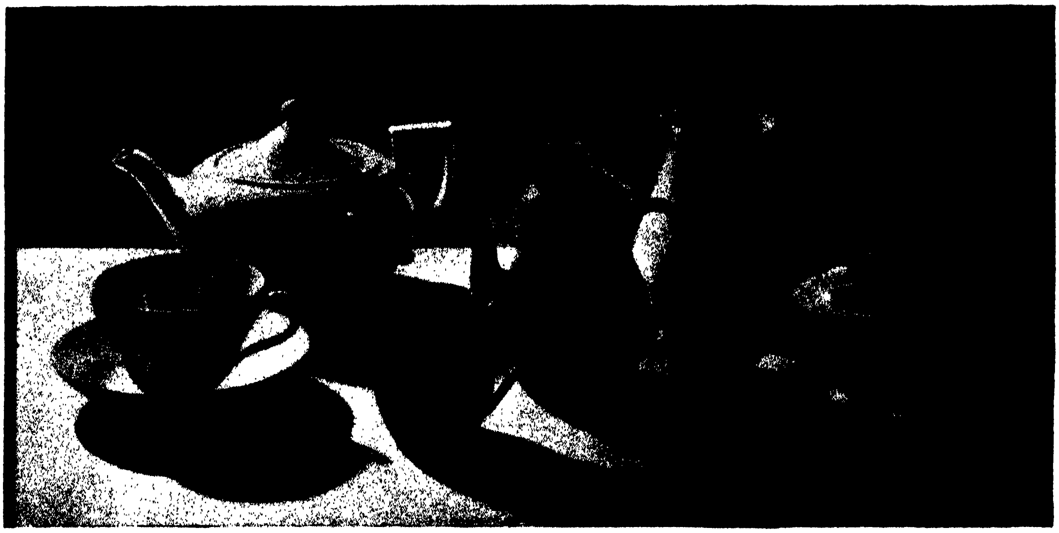


*FIG.* 353. *A group of Wedgwood ware of simple and beautiful shapes.*
*Designed by J. Wedgwood & Sons Ltd. for Heal & Son Ltd.*

*FIG.* 354. *Wedgwood's "Celadon" ware. Green with silver bands.*
*Designed for Heal & Son Ltd.*

More typical of modern English pottery are simple shapes such as are natural to the craft, emphasis being given to beauty of line rather than to decoration. Moreover, such pieces fit naturally with the lines of modern furniture.

*FIG.* 355. *Coffee and tea service pieces in speckled blue.*
*Designed and made by William Moorcroft.*

*FIG.* 356. *Coffee service in black basalt.* *Designed and made by J. Wedgwood & Sons Lt*

*FIG.* 357. *Dinner service after an old French pattern. The pieces are somewhat heavy in weight. The heavy glaze gives them a soft cream finish. Designed and made by the Ashtead Potters.*

Two examples of moulded ware, a technique which also has an ancient and noble tradition. The danger of over-elaboration of form, common in pottery of the last century, has here been avoided.

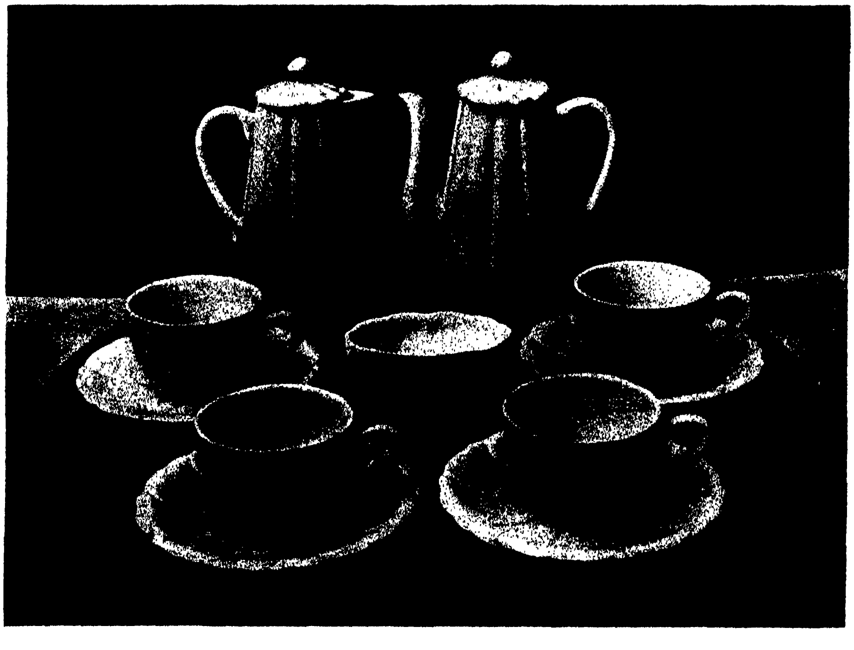


*FIG.* 358. *Another moulded service of ribbed shape. Designed and made by the Ashtead Potters.*

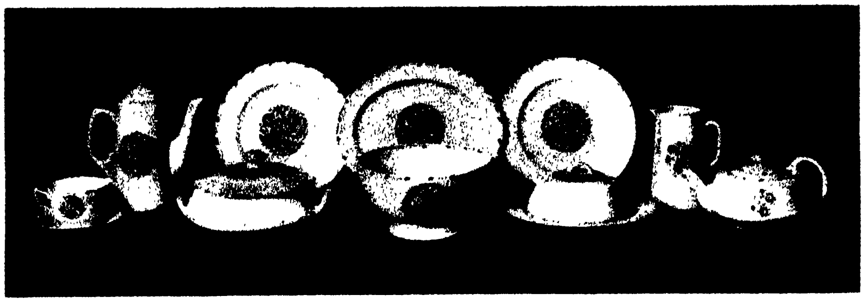


*FIG.* 359. *"Country Bunch" design.*

*Designer: M. Hindshaw.*
*Specially made by Jones & Co. for Heal & Son Ltd.*

While flowers and leaves still remain the favourite source of inspiration to the pottery artist, the modern tendency to use them decoratively instead of literally is more restful and, incidentally, more in the old tradition.

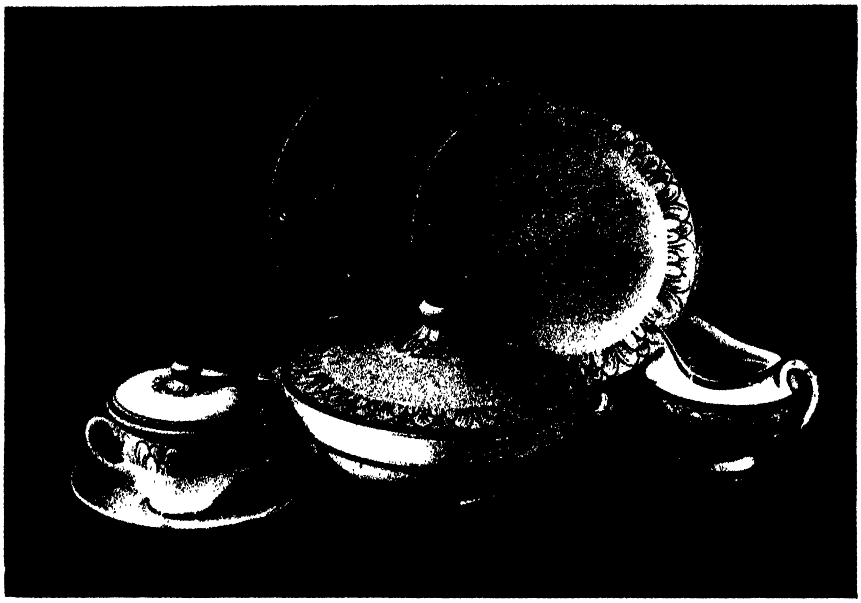


*FIG.* 360. *A printed and hand-painted "Crocus Leaf" design in blue, green and orange.*

*Designer: M. Hindshaw.*
*Specially made for Heal & Son Ltd.*

*FIG.* 361. *Hand-painted "Thistle" design in pink, green and grey on cream ground.*

*Specially made for Heal & Son Ltd. by A. E. Gray & Co. Ltd.*

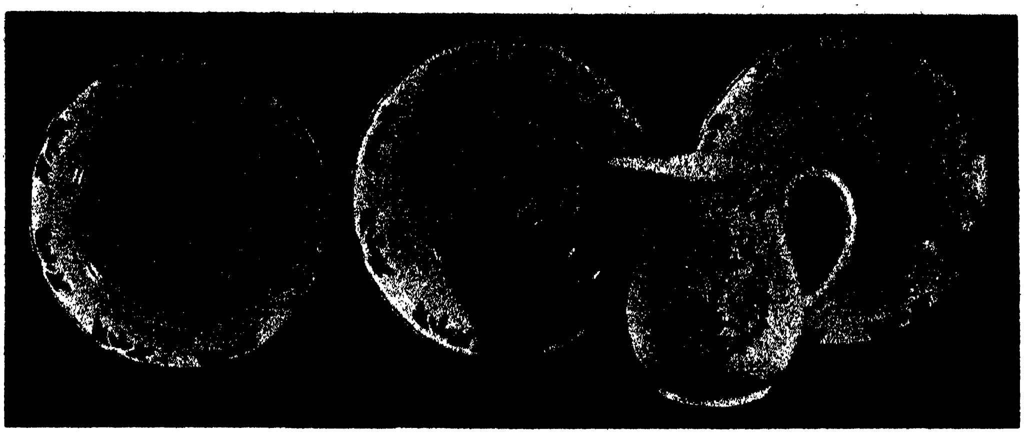
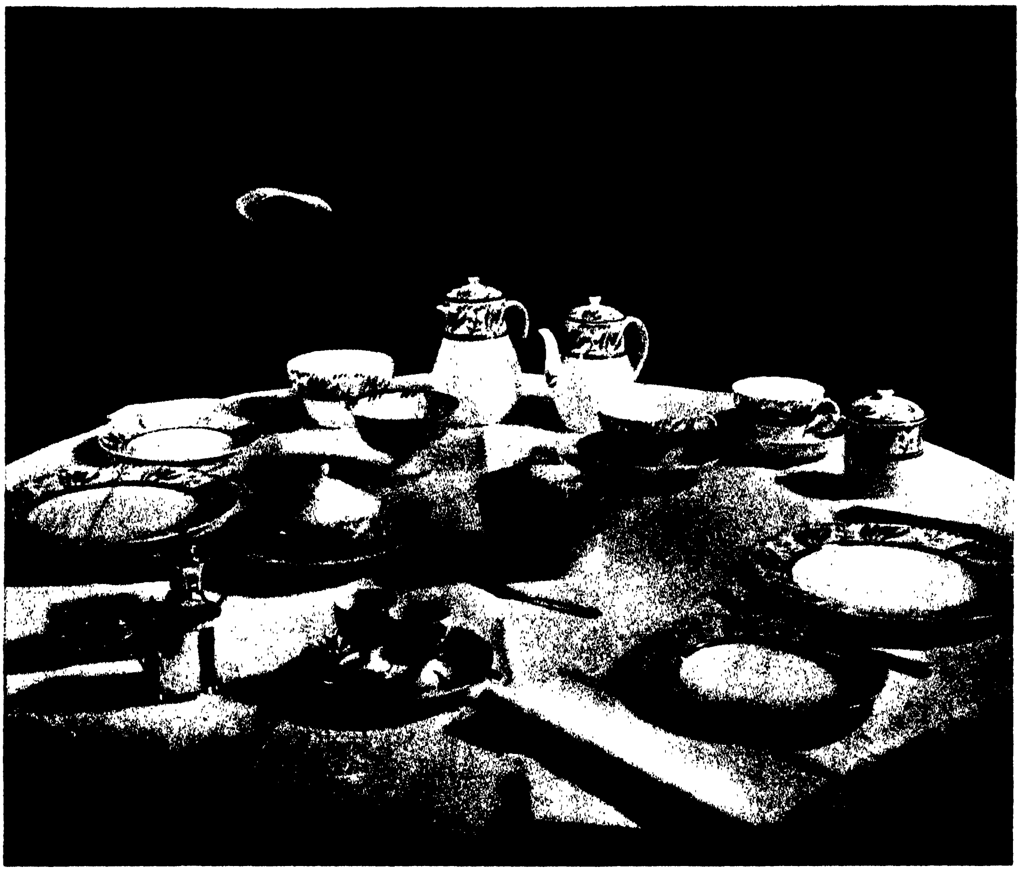


*FIG.* 362. *"Crocus" design in delicate yellows, orange and green on amber body.*
*Designer: Norman Franks, for Norman Franks Ltd.*

*FIG.* 363. *A group of well-known patterns: "Arbor," "Van Horne" and "Vespasian."*
*Designed and made by J. Wedgwood & Sons Ltd.*

*FIG.* 364. *Orange tulip design on honey-buff ground.*
*Specially made by J. Wedgwood & Sons Ltd. for Heal & Son Ltd.*



Pottery must be thought of, to some extent, in relation to its setting, the room, the cloth and the cutlery. Certainly a service which is appropriate and beautiful may add much to the pleasure of a meal.

*FIG.* 365. *Breakfast table laid with Wedgwood service.*

*FIG.* 366. *Table laid with service of "Wayside Spray" design, hand-painted multi-coloured flowers on cream body. Designer: Norman Franks, for Norman Franks Ltd.*

Messrs. Carter, Stabler and Adams in their Poole pottery have introduced a new technique into the field and a ware of very marked individuality. The colour is applied while the glaze is not yet dry. A matt surface with rich colours is the distinguishing feature of the ware.

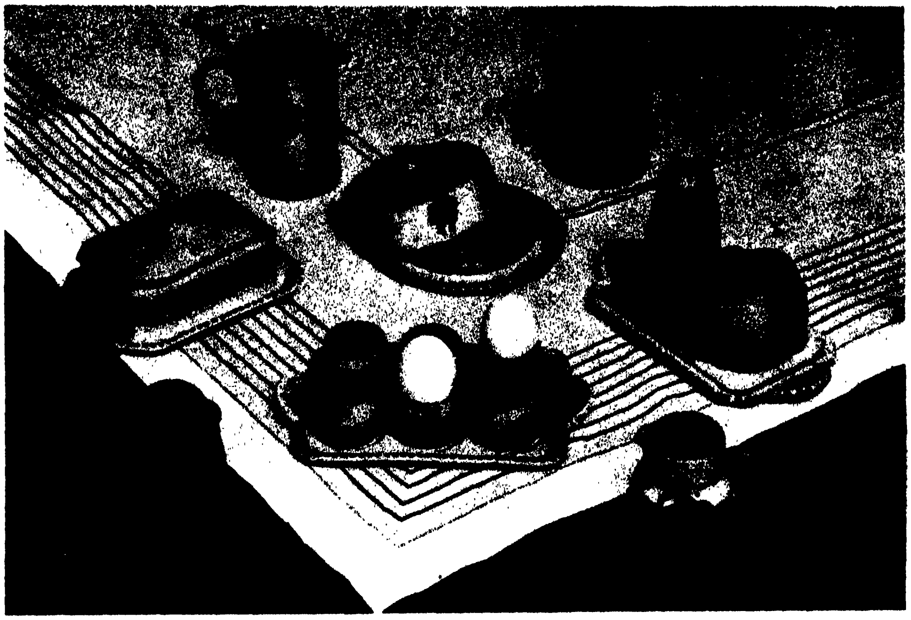


*FIG.* 367. *Group of Poole pottery.* *Designer: Truda Carter.*

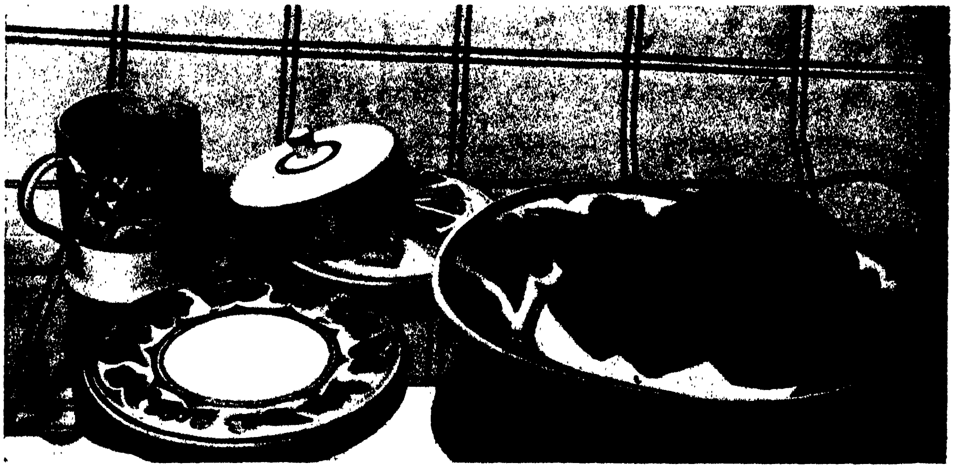


*FIG.* 368. *Another group in rich colours.* *Designer: Truda Carter.*

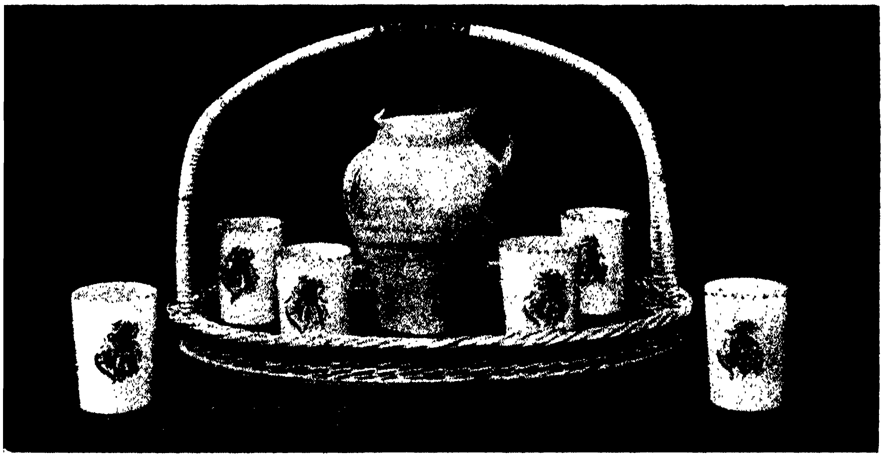


*FIG.* 369. *Lemonade set in Poole pottery.* *Designed for Heal & Son Ltd.*

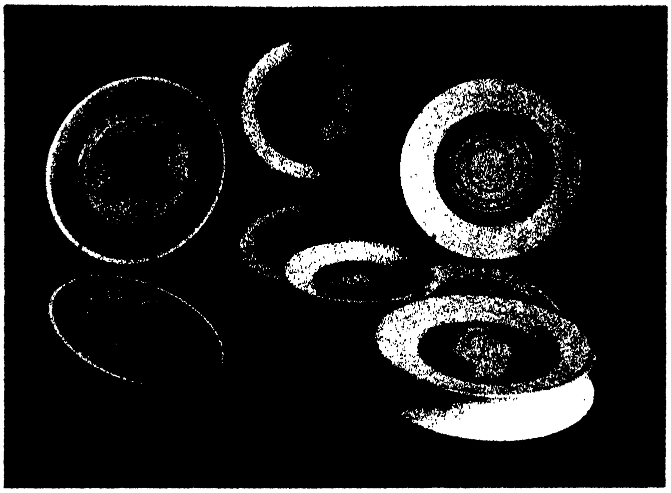


*FIG.* 370. *Group of plates specially made for Arundell Clarke.*

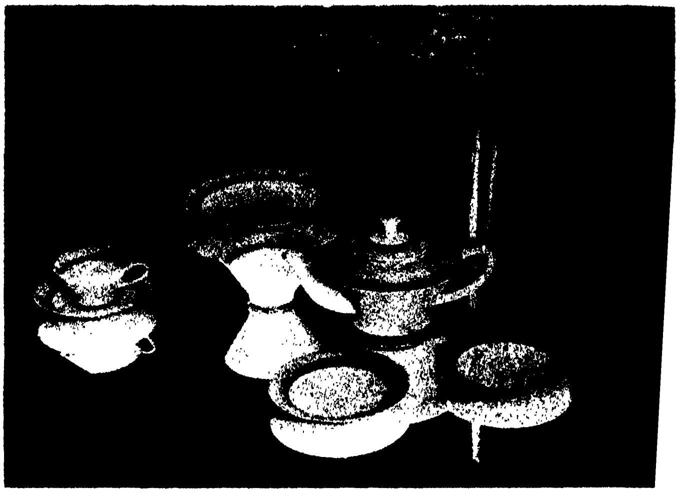


*FIG.* 371. *Tea service of ring pattern, specially made f*
*Arundell Clarke.*

*FIG.* 372. *"Carlton" ovenware, with matt glaze surface.* *Designed and made by Wiltshaw & Robinson.*

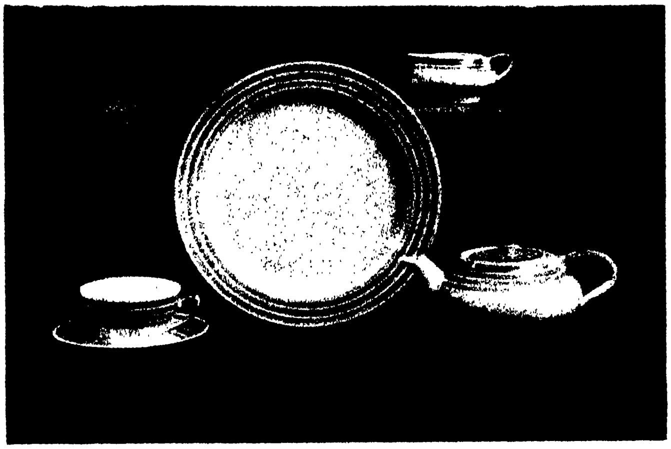


*FIG.* 373. *Service with graded rings of pastel fawns and green.*
*Designed and made by A. E. Gray & Co. Ltd.*

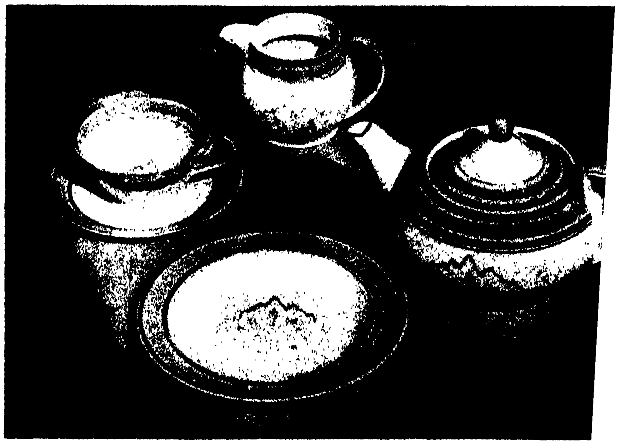
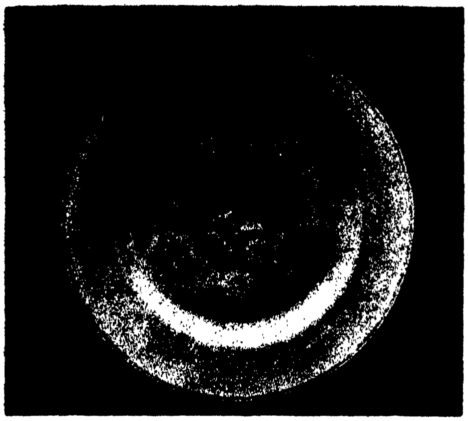


*FIG.* 374. *"Autumn Crocus" tea service.*
*Designer: C. L. A*
*Specially made by J. Wedgwood & Sons*
*Heal & S*

*IG. 375. Plate by*
*lintons of Stoke.*
*Designer:*
*Stanley Woodman.*



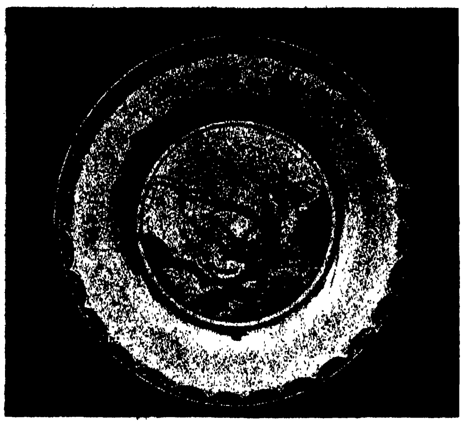
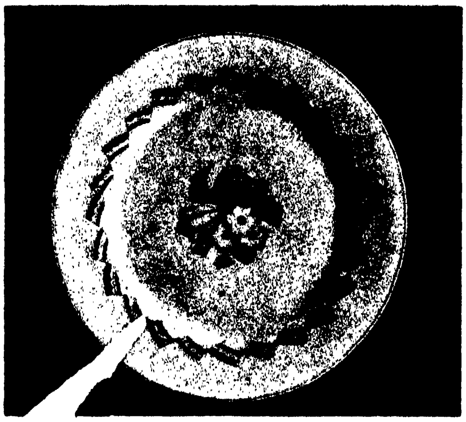


*FIG. 376. Plate in*
*silver lustre.*
*Designer:*
*Susie Cooper.*
*Made by*
*A. E. Gray & Co.*
*Ltd.*

*IG. 377. Plate by*
*loward Pottery Co.*
*Designer:*
*Percy Lloyd.*



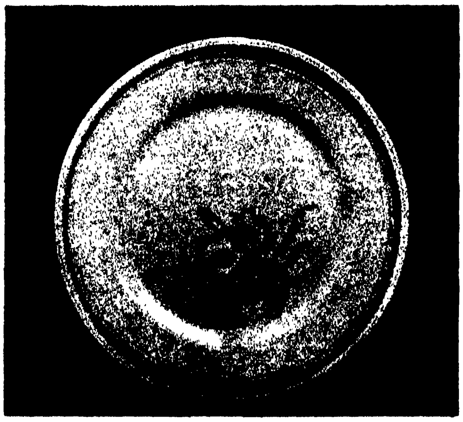
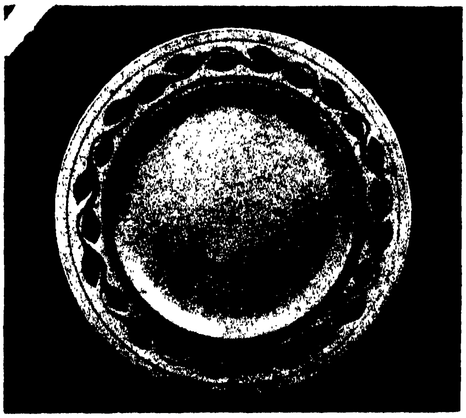
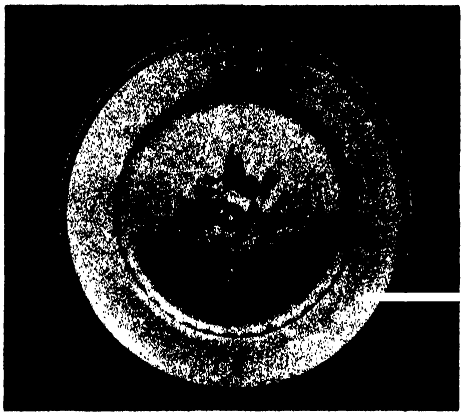


*FIG. 378. Plate by*
*Howard Pottery Co.*
*Designer:*
*Percy Lloyd.*

*IG. 379. Hand-*
*ainted plate by*
*dams of Tunstall.*





*Plate*

*Designer:*
*Percy Lloyd.*

(*By courtesy of* The Studio)

In the introduction of geometrical patterns, we see the influence of a new aesthetic, more evident, of course, in rugs, curtains and other trades. The use of rings of graded colour depth seems a suitable device in pottery, and an analogy may be found in modern printing.

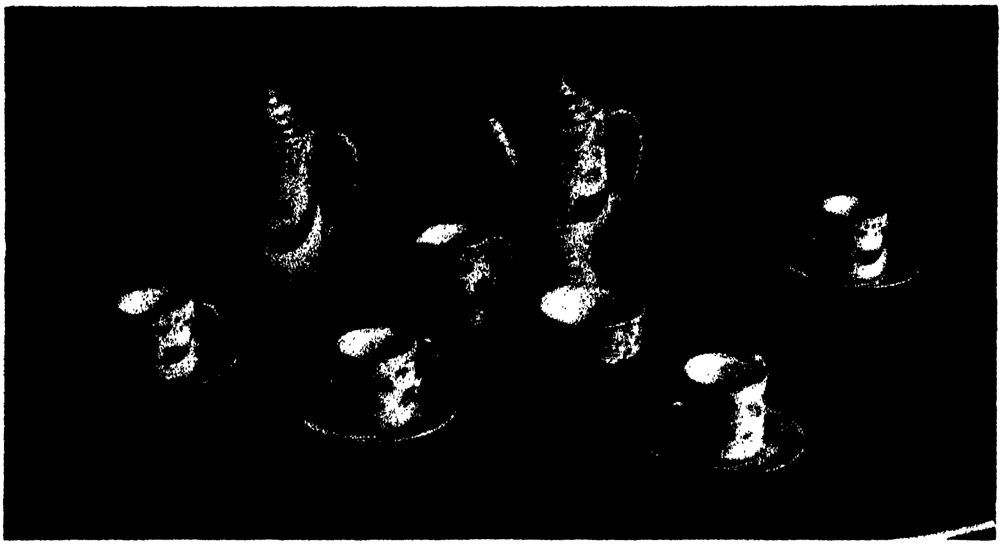


*FIG. 381. Coffee service in pale blues, greens and mauves. Designer: Frank Brangwyn. Made by Doulton & Co. Ltd.*

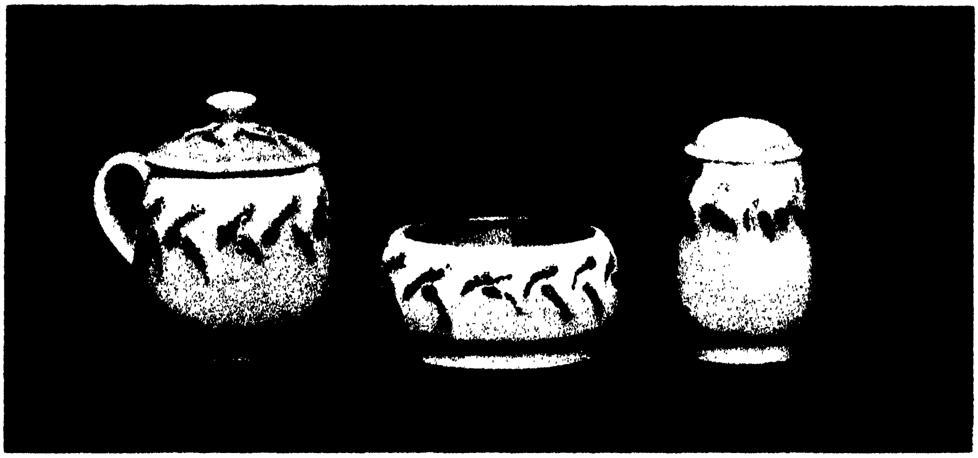


*FIG. 382. Cruet set in canary yellow with brown and white banding.*

*Designed and executed by Vera Huggins of Doulton & Co. Ltd.*

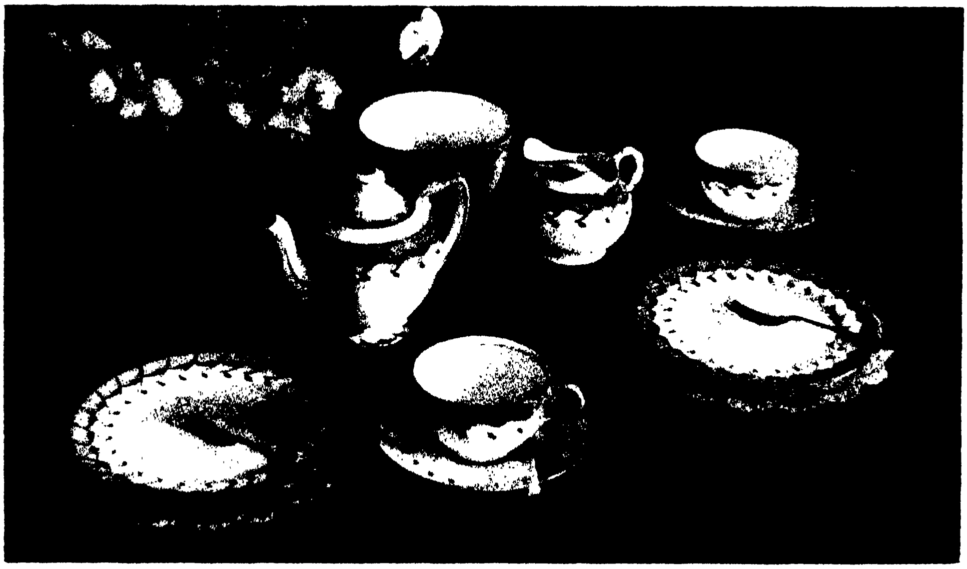


*FIG. 383. A fine china tea service in yellow, green and scarlet.*

*Designed and made by Doulton & Co. Ltd.*

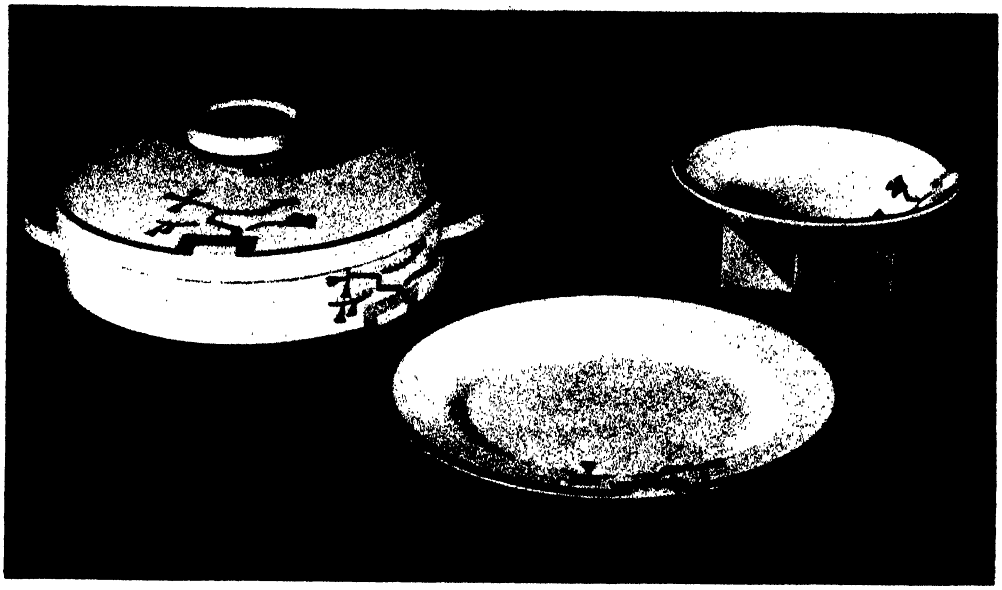


*FIG. 384. Experiments in shapes and patterns.*
*Designer: Clarice Cliff.*
*Makers:*
*Wilkinson & Co. Ltd.*

*FIG. 385. Earthenware dinner service, with moulded vegetable dishes, in two shades of green.*
*Designers and Makers:*
*Doulton & Co. Ltd.*

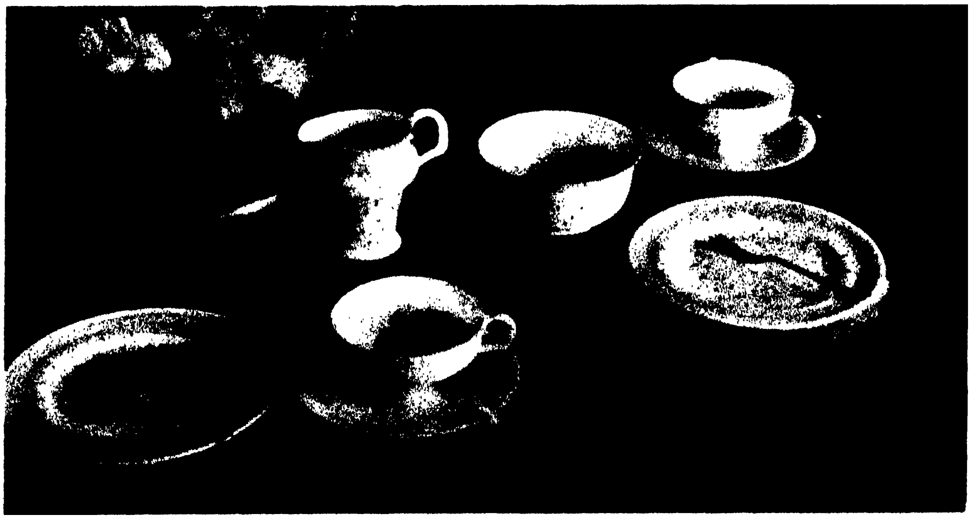


*FIG. 386. Fine china tea service. Blue and pale yellow border with green spots. Perhaps the bottoms of cups and jug appear too narrow for safety.*
*Designers and Makers:*
*Doulton & Co. Ltd.*

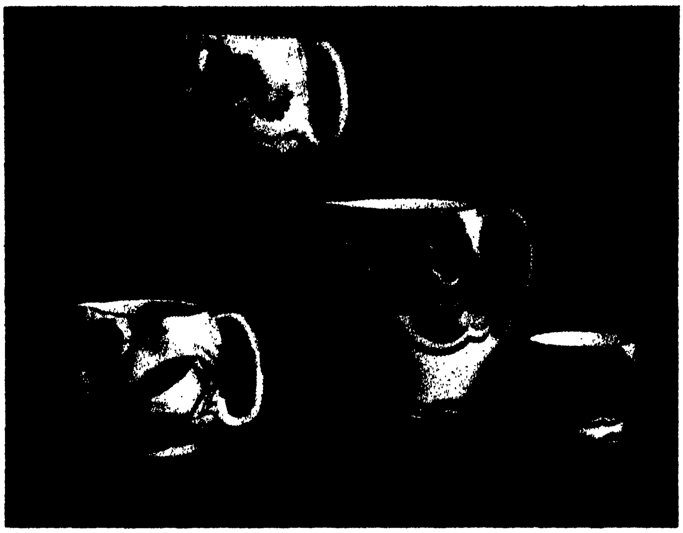


*FIG. 387. Lemonade jugs with stylised flower patterns in brilliant colours.*
*Designed and made by A. E. Gray & Co. Ltd.*

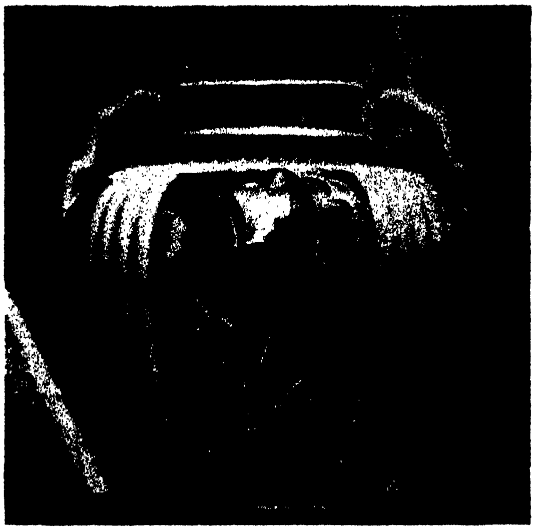


*FIG. 388. Flower vase by the Poole Pottery.*
*Designers: Truda Carter and John Adams.*

A certain amount of ware which is primarily decorative is being turned out commercially, and that of a few firms can be said to be original in design. As much of it is inexpensive, it can be freely used. The more elaborate patterns do not seem to survive factory conditions of production.

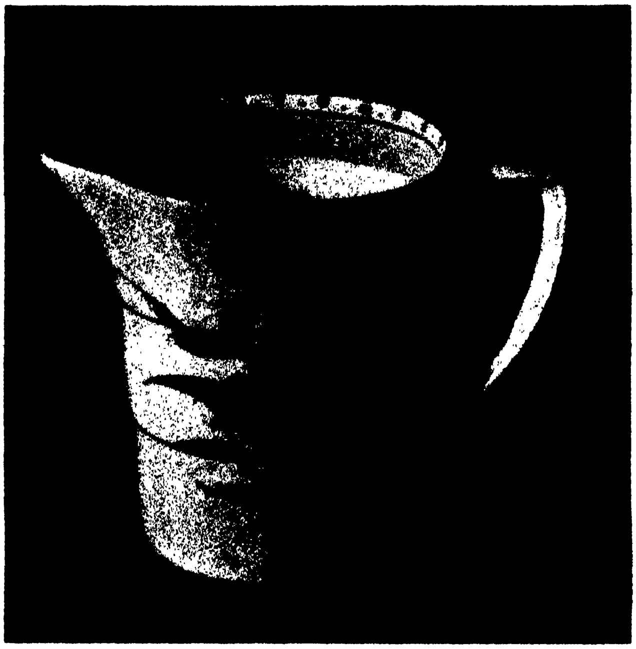
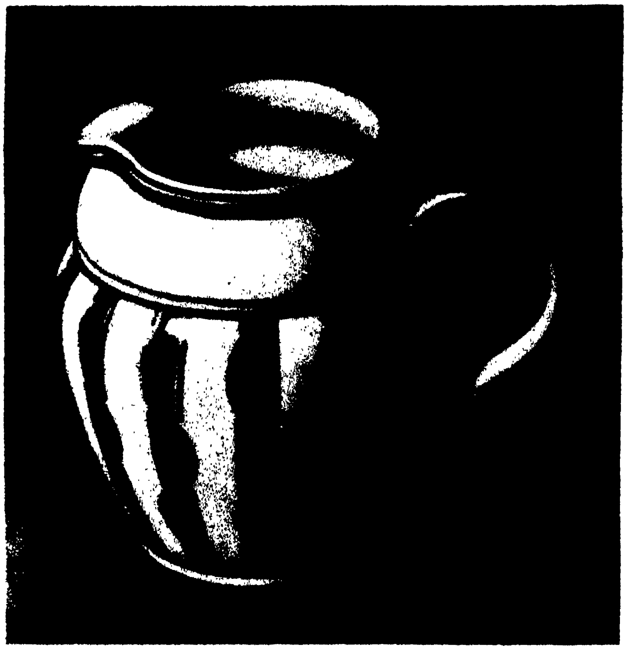


*FIG. 389. Jug designed by Susie Cooper.*



(*By courtesy of* The Studio)

*FIG. 390. Jug by the Poole Pottery.*
*Designer: Truda Carter.*

*FIG.* 391. *Flower vases in various colours with underglaze finish.*
*Right hand vase designed and executed by Henry Simson.*
*Left hand vases designed and executed by Vera Huggins.*
*Both at Doulton & Co. Ltd.*

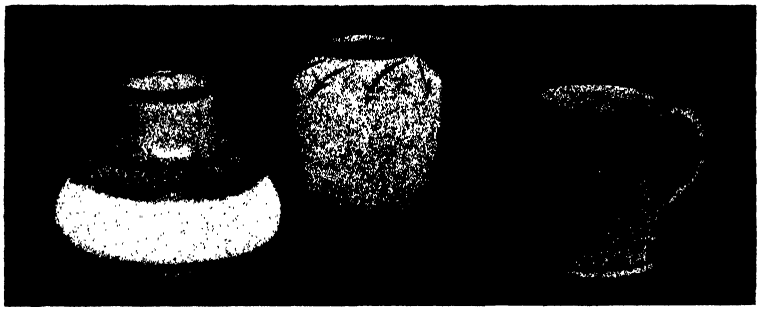


*FIG.* 392. *Vases and mug in pearl white background and various colour decorations.*
*Left hand vase by Vera Huggins.*
*Right hand vase and mug by William Rowe.*
*Both at Doulton & Co. Ltd.*

*FIG.* 393. *This "Picotee" ware illustrates the interesting use of sprayed colours, producing a soft effect of tones blending with each other. Designed and made by the Poole Pottery.*

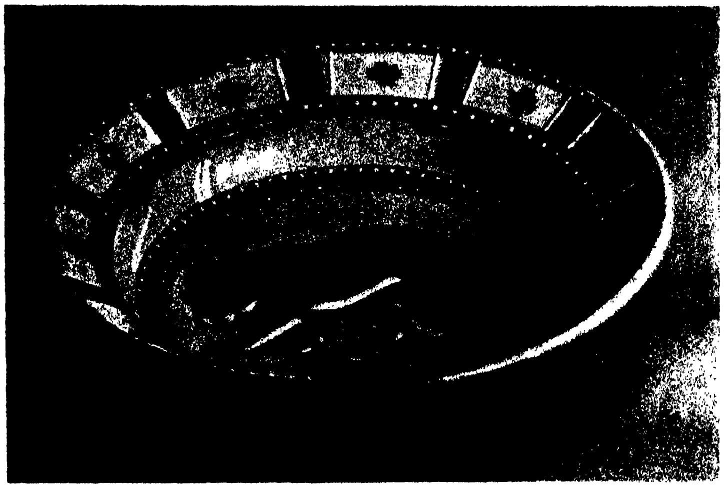


*FIG. 394. Slipware bowl from Poole Pottery.*

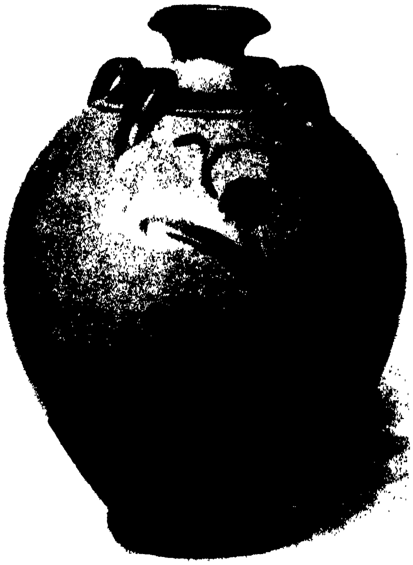


*FIG. 397. Grey stoneware jar with iron underglaze pattern.*
*Designer and Craftsman: Bernard Leach.*

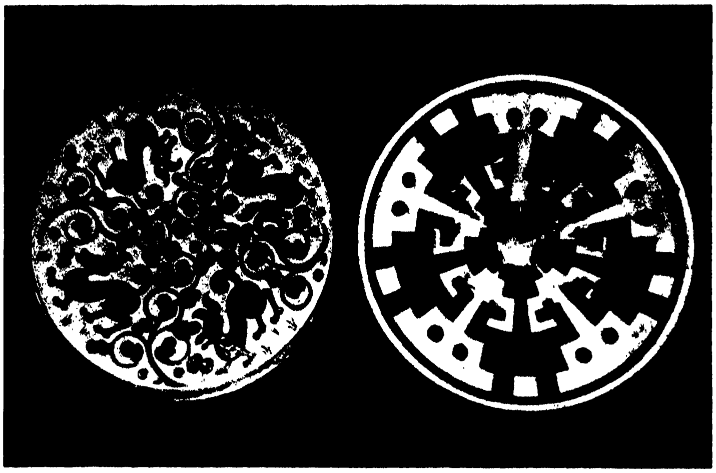


*FIG. 395. Hand-thrown plates in red clay with cream slip. Pattern incised and filled with slip of other colours.*
*Designer and Craftsman: Joan Stubington.*

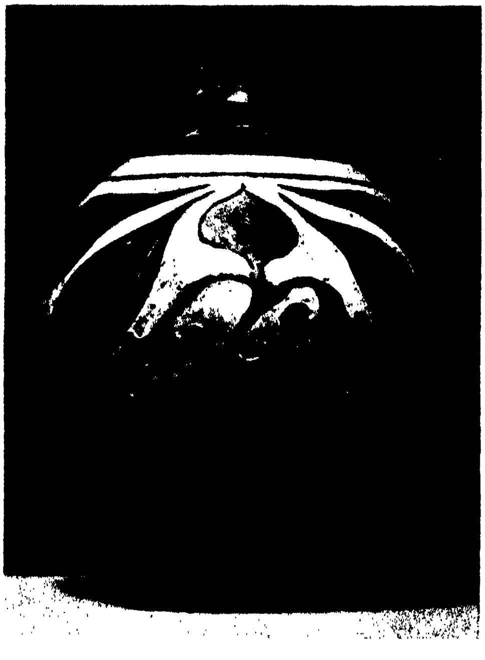


*FIG. 398. Stoneware jar with cut slip decoration. Colours grey and brown.*
*Designer and Craftsman: Bernard Leach.*

*FIG. 396. Stoneware bowl.*
*Designer and Craftsman: Deborah Harding.*

Coming to the work of the hand craftsman, when the whole work is controlled by the designer, we find naturally greater variety of glaze, pattern and colour. It is, perhaps, a pity that so many craftsmen seem driven to emulate earlier and Classic periods both in craftsmanship and manner, though it is in the nature of the craftsman to pursue the highest ideal. Nevertheless, the potter-craftsman has considerable influence on trade design and can often lead the way through experiment.

*FIG.* 400. *Examples of the ware of a scholar-craftsman. Hard stoneware with wood ash glazes, decorated with brush work in iron red.*
*Designer and Craftsman: Charles Vyse.*

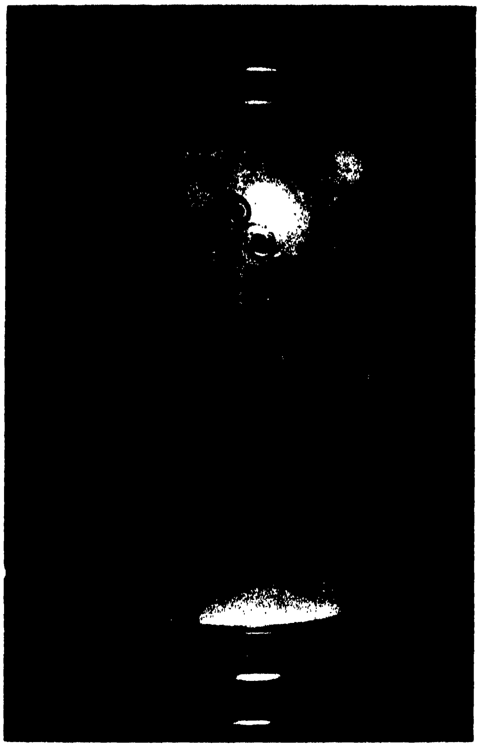


*FIG.* 399. *Jar with conventionalised ferns. Designer and Maker: William Moorcroft.*

*FIG.* 401. *Hard stoneware with similar technique as Fig.* 400.
*Designer and Craftsman: Charles Vyse.*

The illustrations on this page are of slipware by Michael Cardew, who revived in an old Gloucestershire kiln an English craft nearly extinct. The basis is iron-bearing clay and it is decorated with brush, comb or trailer. The pots are fired in an open kiln, which helps to give a rough variety of colour and texture. Colours vary from pale yellow to browns and black.

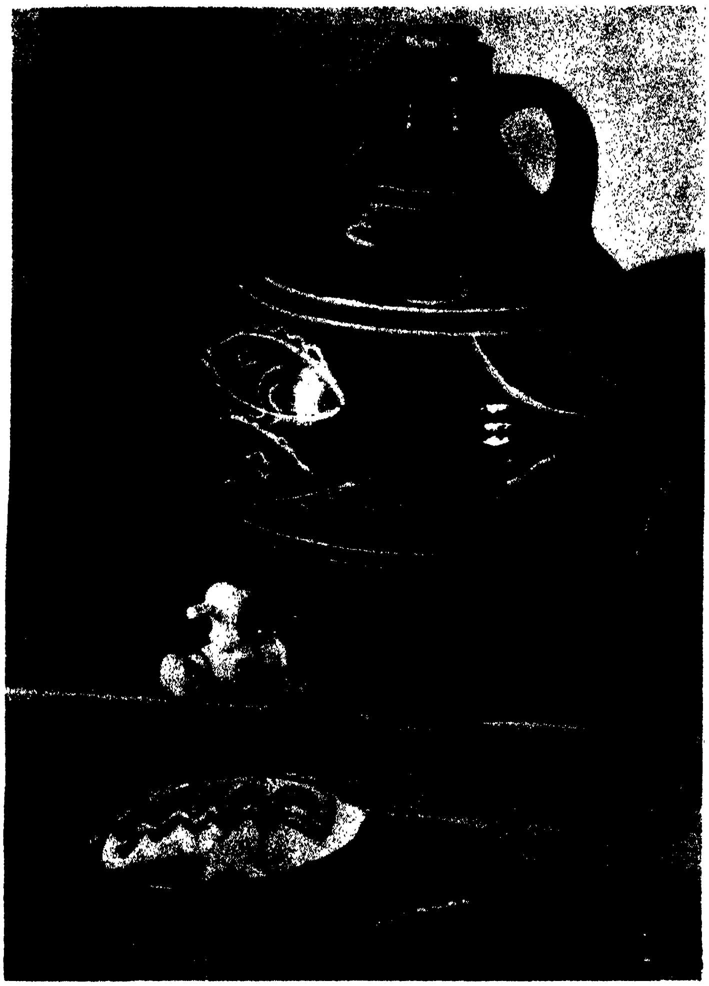


*FIG. 402. Cider-jar with yellow incised pattern on dark brown body.*
*Designer and Craftsman: Michael Cardew.*

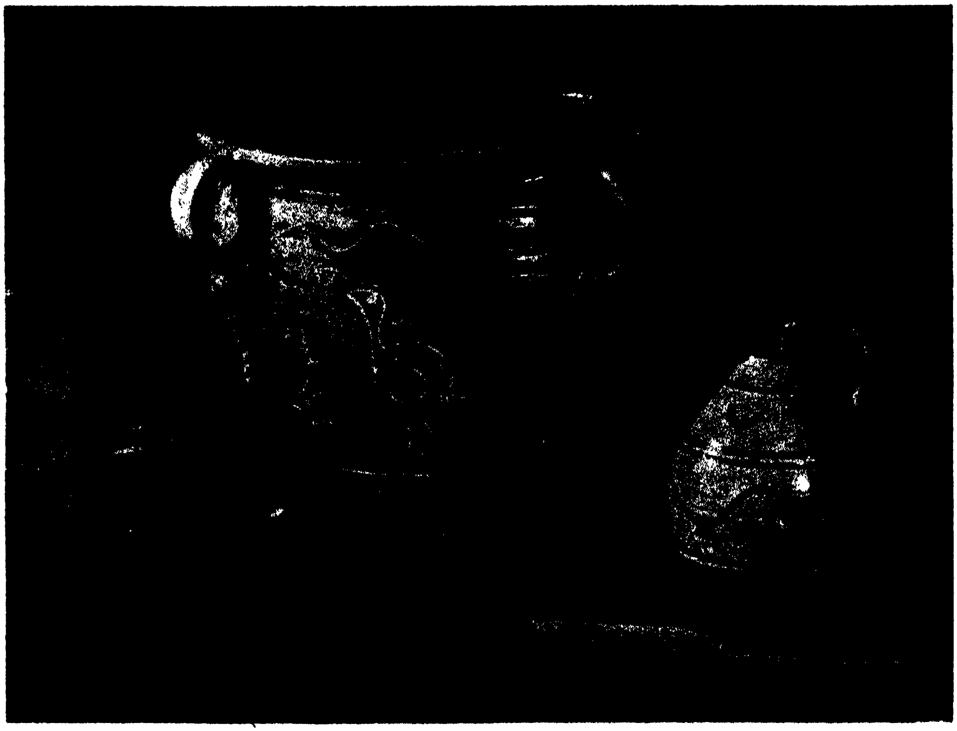


*FIG. 403. Garden pot and jar. The pot is decorated with an incised pattern drawn before the clay is dry.*
*Designer and Craftsman: Michael Cardew.*

**The use of tiles, either plain or decorative, is a natural corollary to the washable home. Decorative tiles give colour and variety in rooms which might otherwise prove too severe. There is also something in the quality of tiles that renders them less insistent than hanging pictures or frescoes. Their use round a fireplace has already been stressed.**

*FIG.* 404. *Tile panel for lavatory basin. Designed and executed by Eleanor Best.*

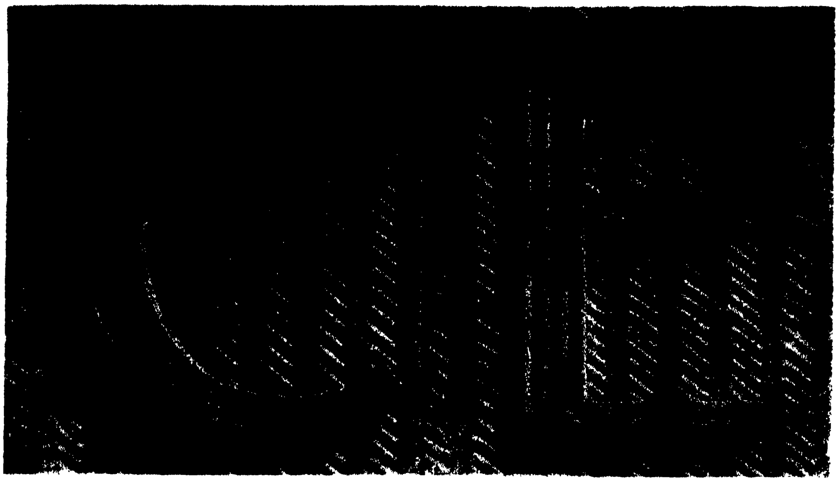
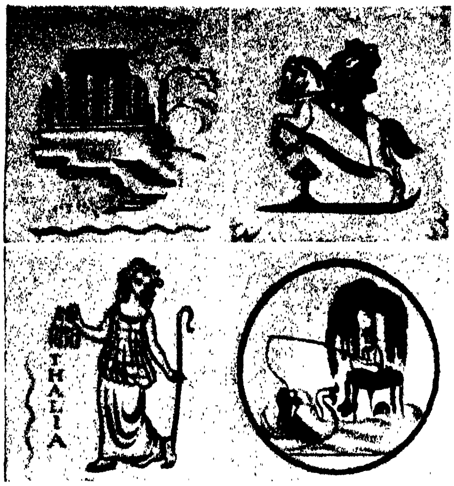


*FIG.* 405. *Moulded tiles of varied letters for name.*
*Designer: Reginald Till.*
*Makers: Carter & Co. Ltd.*

*FIG.* 406. *Garden pool in tiles of Chinese blue. Made by Carter & Co. Ltd.*



*FIGS.* 407-410. *Fireplace tiles by Carter & Co. Ltd.*

*Designer of top and bottom left: Mary Adshead.*

*Right upper, designed by Dora Batty. Right lower, designed by Edward Bawdon.*

*FIG.* 411. *Sundial in tiles set in side of a house.*

*Designer: Roland Pym.*

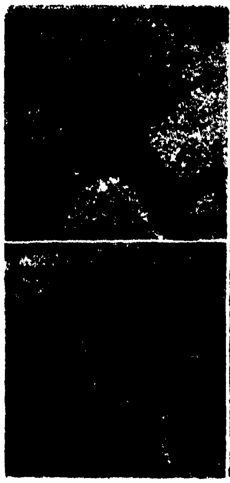
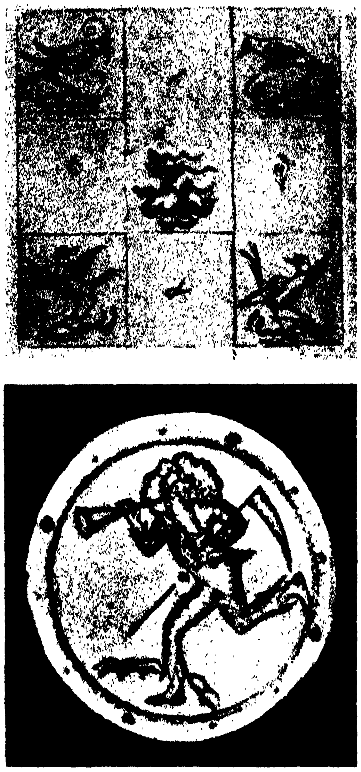


*FIG.* 412 *left. Two hand-painted tiles by Bernard Leach.*

*FIG.* 413 *right. Two hand-painted tiles by Staite Murray.*



*FIGS.* 414, 415. *Hand-painted tiles and plaque by W. Monk. The colouring is pale under a clear glaze.*

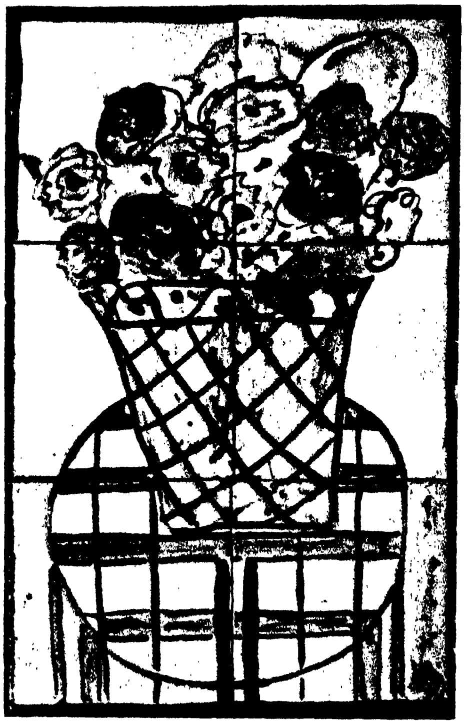
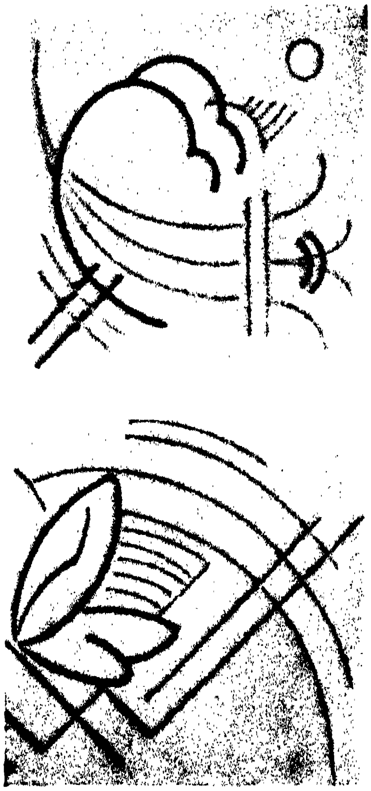


*FIG.* 416. *Hand-painted panel by Staite Murray.*



*FIGS.* 417, 418. *Pattern in coloured lines on grey background.*

*Designer: Reginald Till.*

*Makers: Carter & Co. Ltd.*

# GLASS

Glass may be so beautiful in colour, in light, in shape, especially where the latter follows the natural forms which glass blowing produces, that more care should surely be given to its choice. Even if it is fragile by nature, it is often extraordinarily cheap, if we consider the skill which goes to its making and its beauty.

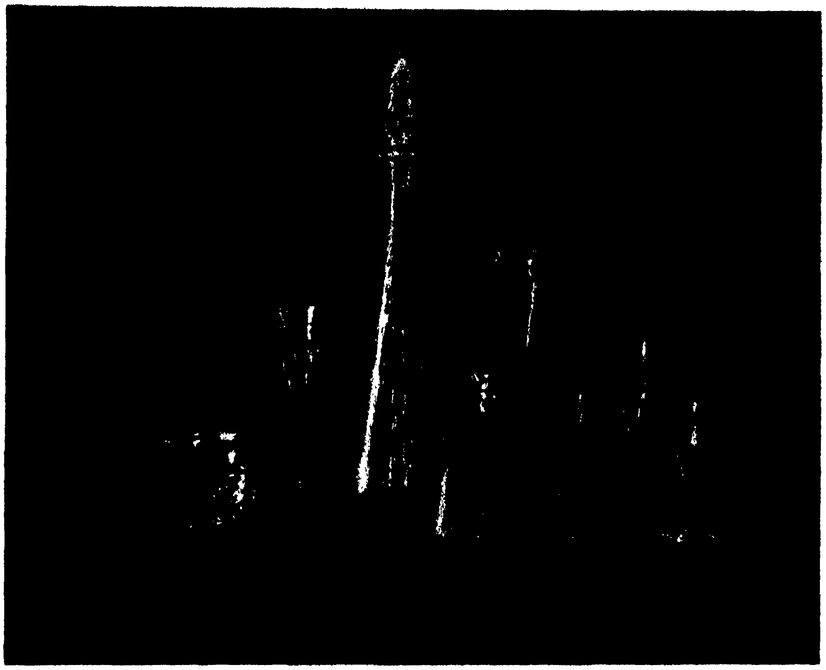


*FIG.* 419. *A wine service of delicate coloured glass. Colours pale butterfly blue, pale amber and jade green.*
*Designers and Makers:*
*John Walsh Walsh Ltd.*

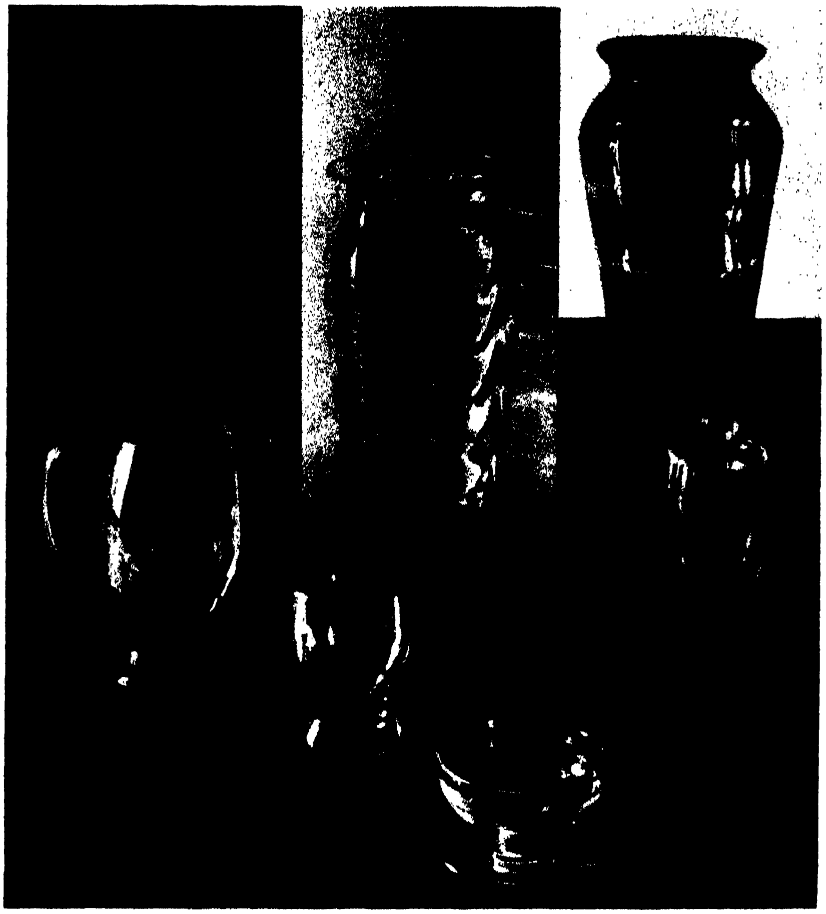


*FIG.* 420. *Vase* (*top*). *Heavy optic glass in dark pomona green.*
*Designers and Makers:*
*J. Powell & Sons Ltd.*

*Vase* (*centre*). *Rippled glass, light amber, light green or pale blue.*
*Designers and Makers:*
*J. Powell & Sons Ltd.*

*Jug, tumbler and grapefruit glass in various colours.*
*Designers and Makers:*
*Stevens & Williams Ltd.*

*Jam jar of crystal glass with green or blue lines.*
*Designers and Makers:*
*Stevens & Williams Ltd.*

*(By courtesy of Messrs. Heal & Son Ltd.)*

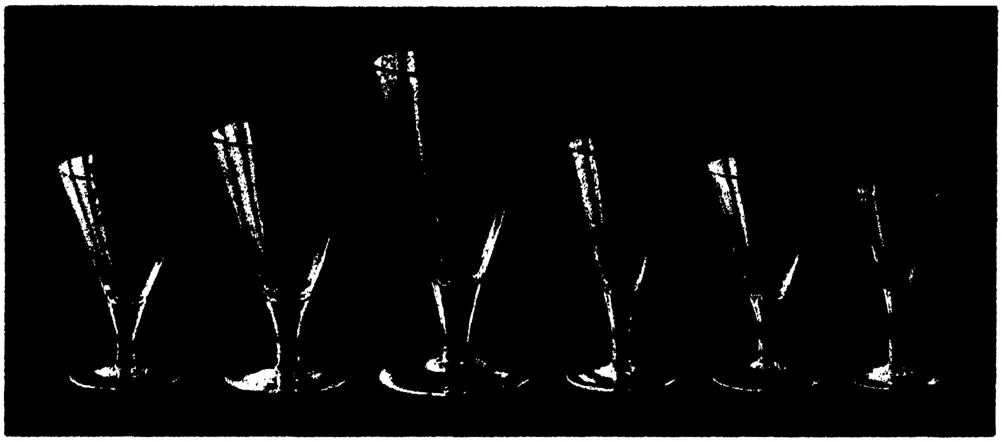


*FIG. 421. Ribbed hand-made wine glasses of simple and traditional shape. The tapering form allows the light to give a varying depth of shade to the wine. Made in flint and plain colours.*

*Makers:*
*J. Powell & Sons Ltd.*

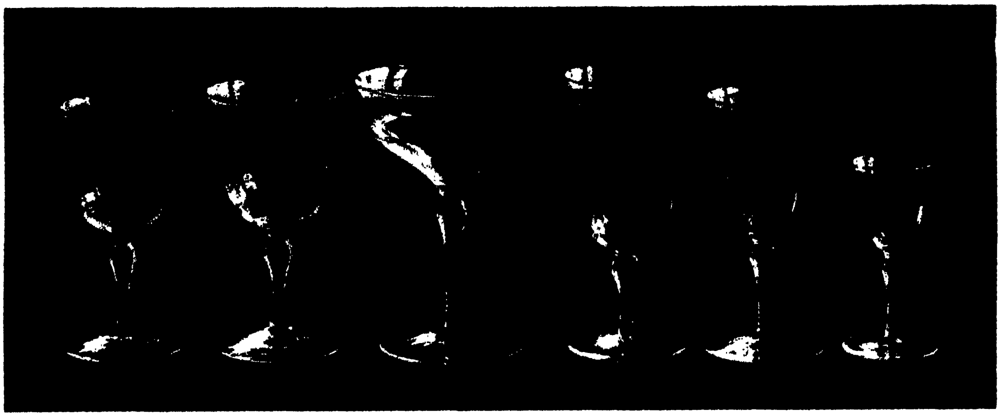


*FIG. 422. Ribbed hand-made wine glasses.*

*Makers:*
*J. Powell & Sons Ltd.*

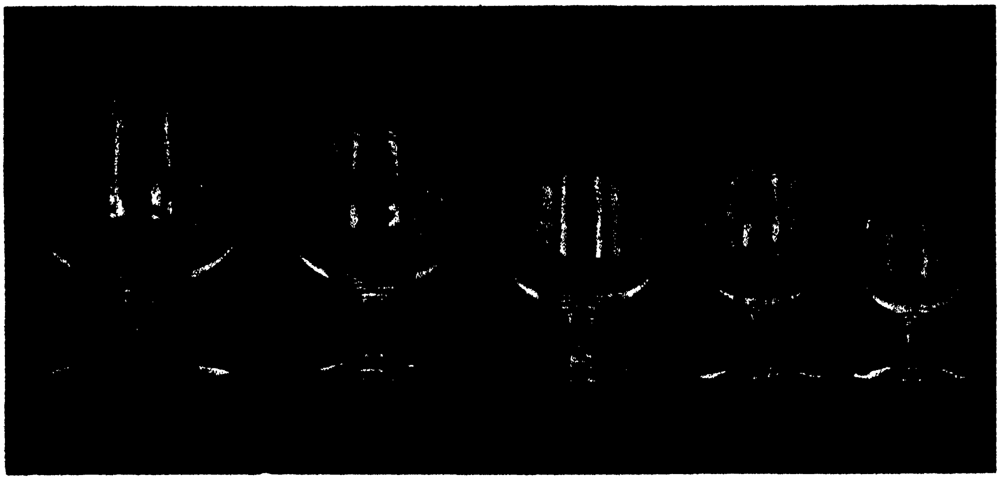


*FIG. 423. Plain wine glasses. The bulbous shape of these glasses, while not perhaps so pleasing to the eye, has the advantage of taking the stress when the glasses knock together on a tray.*

*Makers:*
*J. Powell & Sons Ltd.*

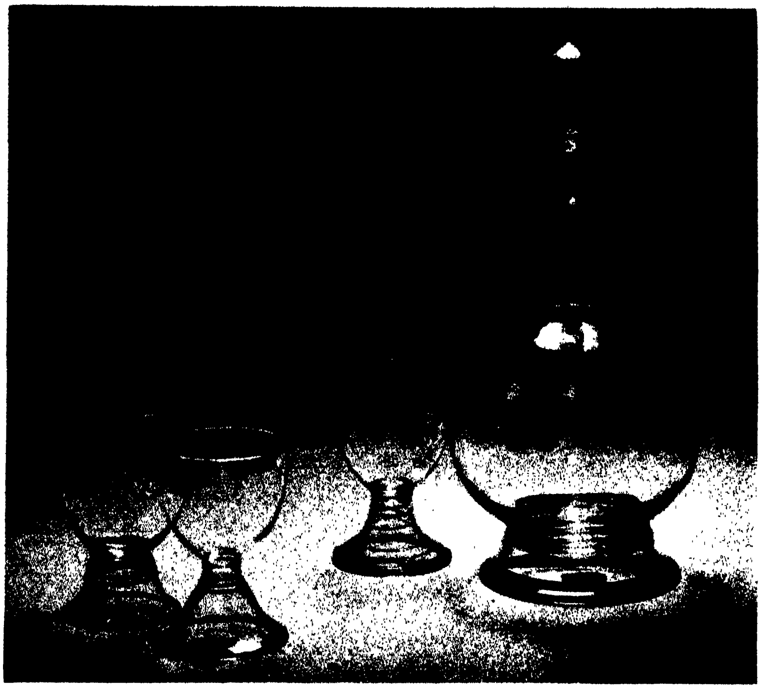


*FIG.* 424. *Thin crystal decanter and glasses decorated with black enamel.*
*Designer: Keith Murray.*
*Makers: Stevens & Williams Ltd.*

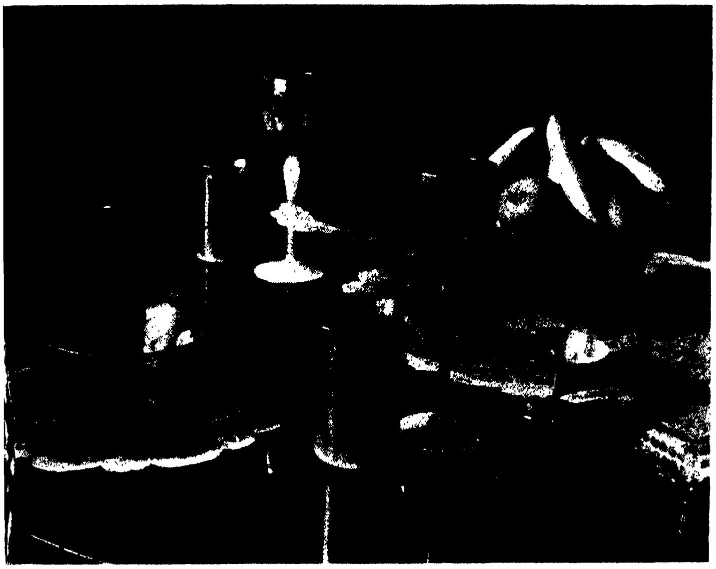


*FIG.* 425. *Table glass in soft jade alabaster green.*
*Made for Soane & Smith Ltd.*
*by Stevens & Williams Ltd.*

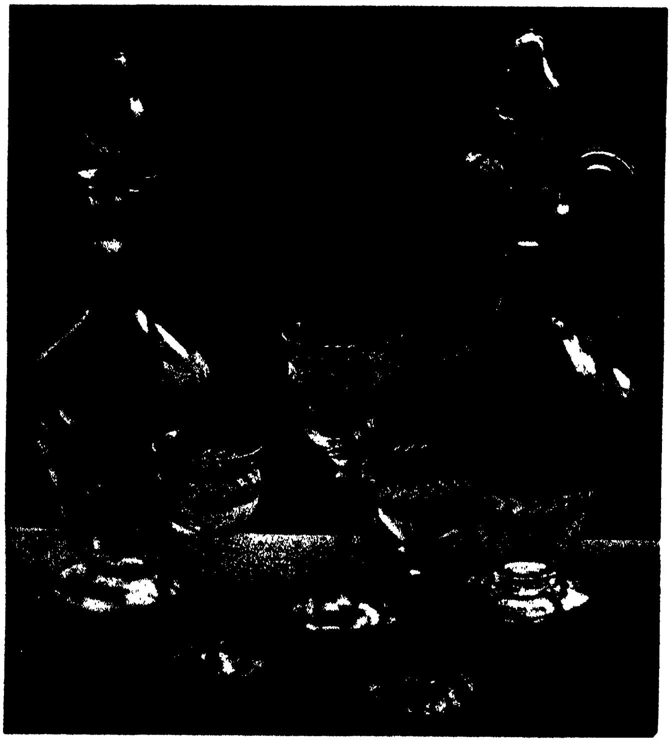


*FIG.* 426. *Decanters and wine glasses with etched leaves.*
*Designer: W. Northwood.*
*Makers: Stevens & Williams Ltd.*

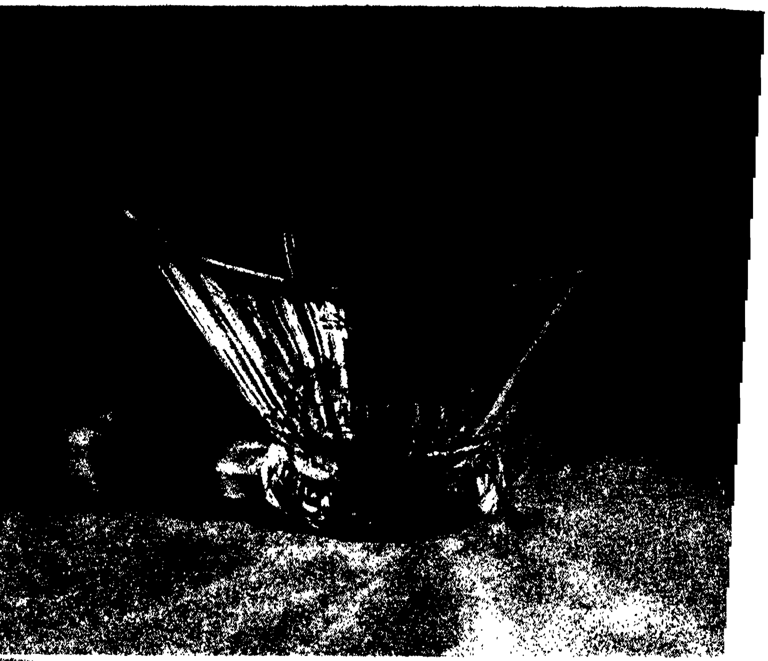


*FIG. 427. A fluted cut crystal bowl for fruit or flowers.*
*Designer: Keith Murray.*
*Makers: Stevens & Williams Ltd.*

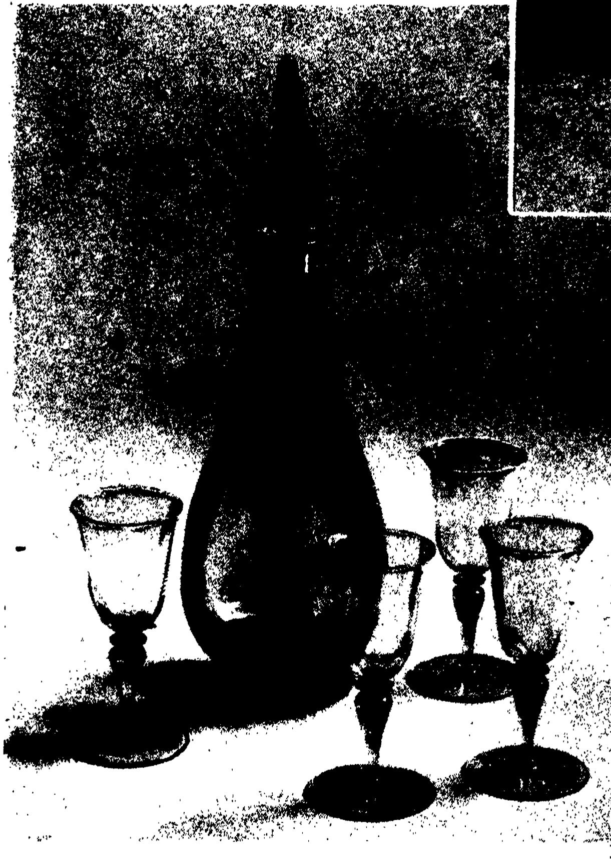


*FIG. 428. Decanter and wine set in amber colour.*
*Designers and Makers: J. Powell & Sons*

*FIG. 429. "Graystan" tinted glass.*
*Designer and Maker: Mrs. Graydon Stannus.*

ut glass has so long uffered from excess f cutting that many eople have forotten how fine the arly crystal used to e. Glass cut with estraint is both eautiful and praccal.

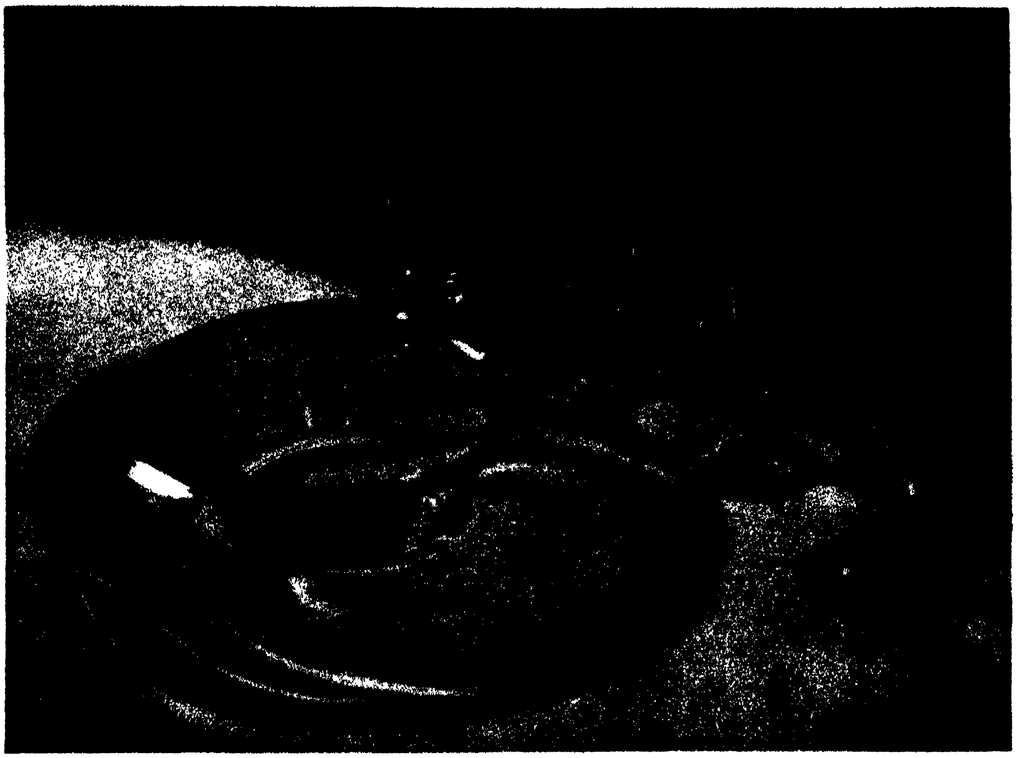


*FIG.* 430. *Plain crystal bowl and thin wine glasses with trumpet foot.*
*Designer: Keith Murray.*
*Makers:*
*Stevens & Williams Ltd.*

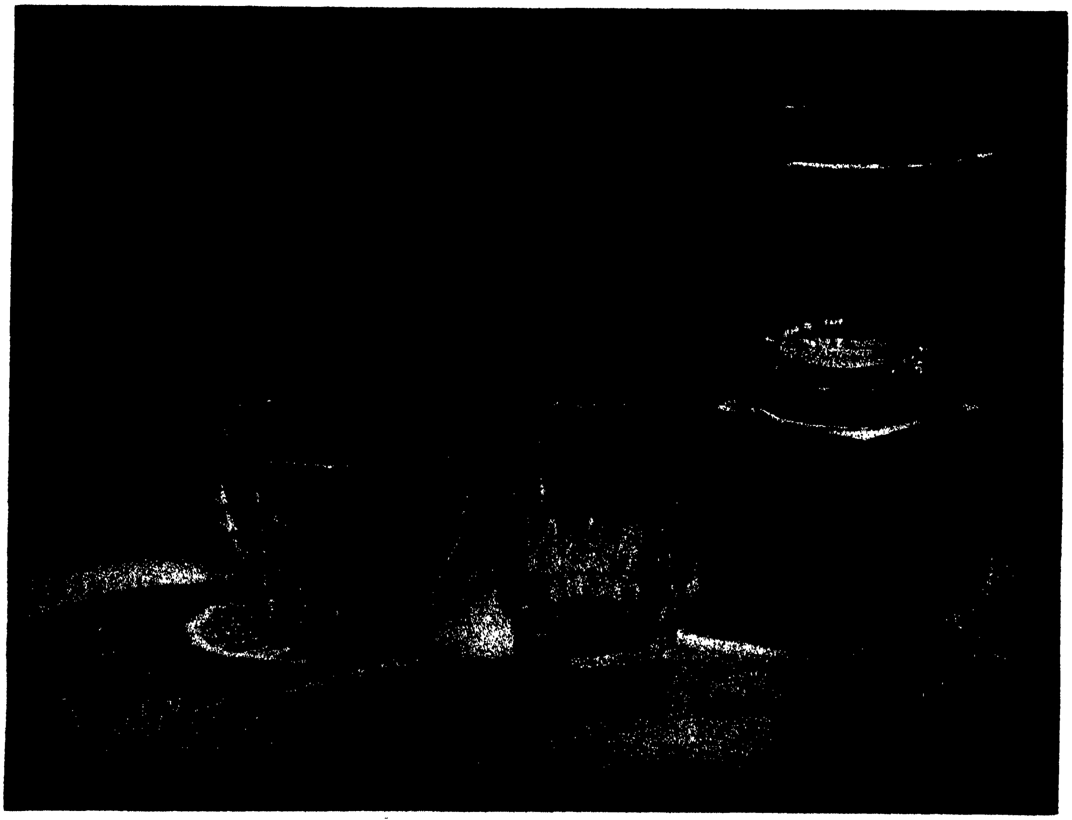
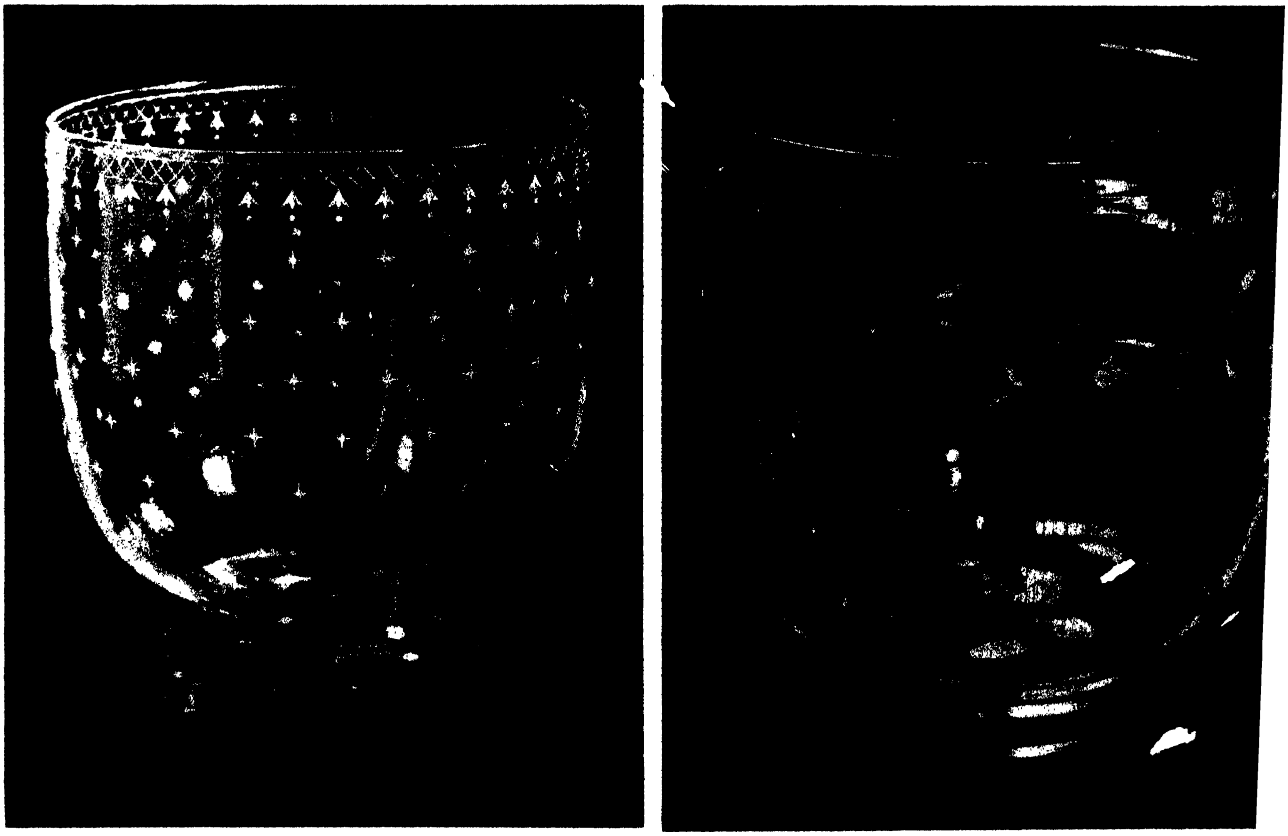


*FIG.* 431. *Bowl and vases in heavy cut crystal. It is worth noting how the restrained cutting enhances instead of obscuring the shape of these pieces.*
*Designer:*
*Keith Murray.*
*Makers:*
*Stevens & Williams Ltd.*

*FIG.* 432. *Crystal bowl and vase, engraved.*

*FIG.* 433. *Crystal bowls and vases, cut and engraved.*

*Designer: Keith Murray. Makers: Stevens & Williams Ltd.*



*FIGS.* 434 *and* 435. *Two cut and engraved crystal bowls. Designer: Keith Murray. Makers: Stevens &*

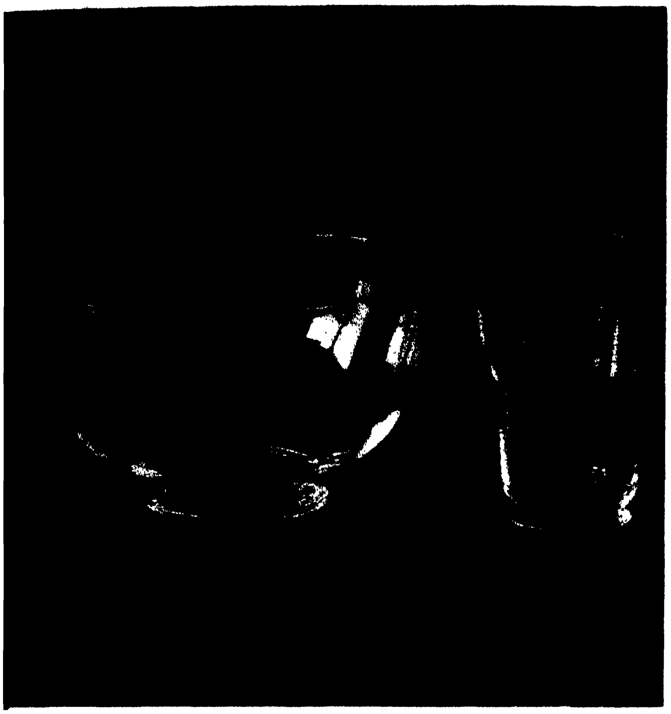


FIG. 436. *Engraved bowl and vase.*
*Designer: Walter Gilbert.*
*Makers: John Walsh Walsh Ltd.*

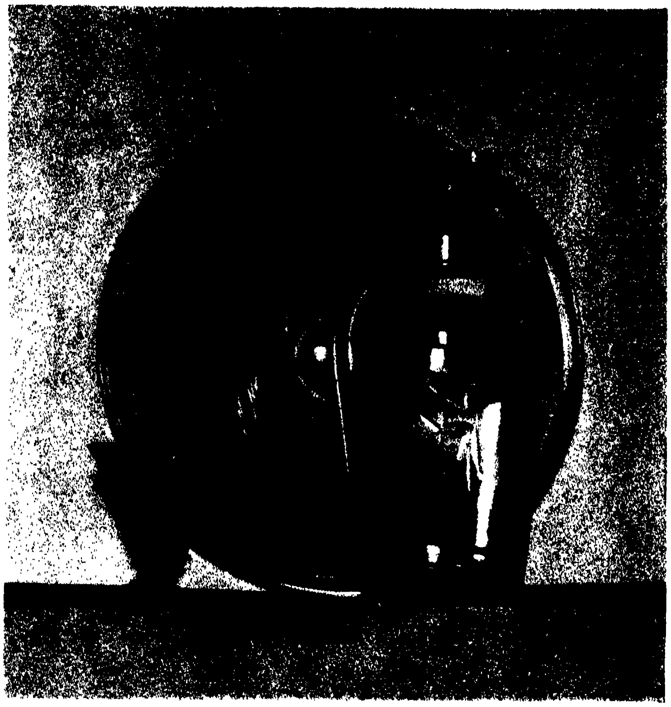


FIG. 437. *Engraved cocktail set.*
*Designers and Makers: J. Powell & Sons Ltd.*

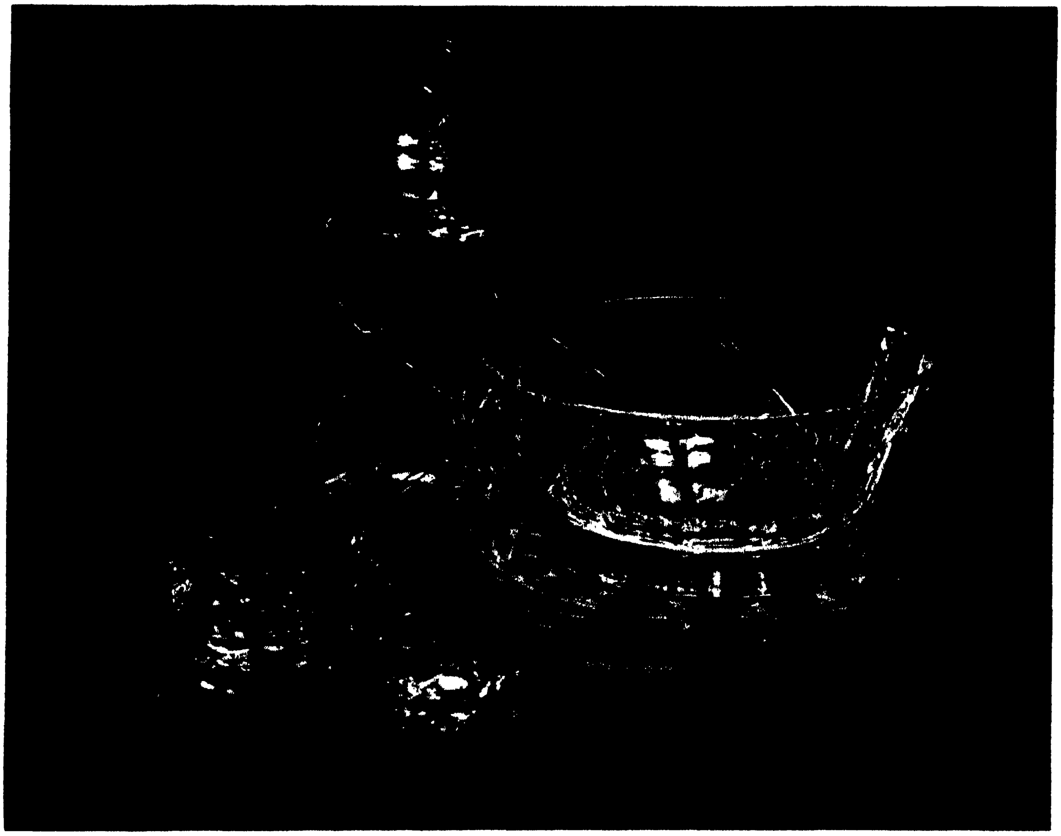


*FIG.* 438. *Spirit bottle, nut bowl, salt-cellar and rose bowl in heavy cut crystal.*
*Designer: Keith Murray. Makers: Stevens & Williams Ltd.*

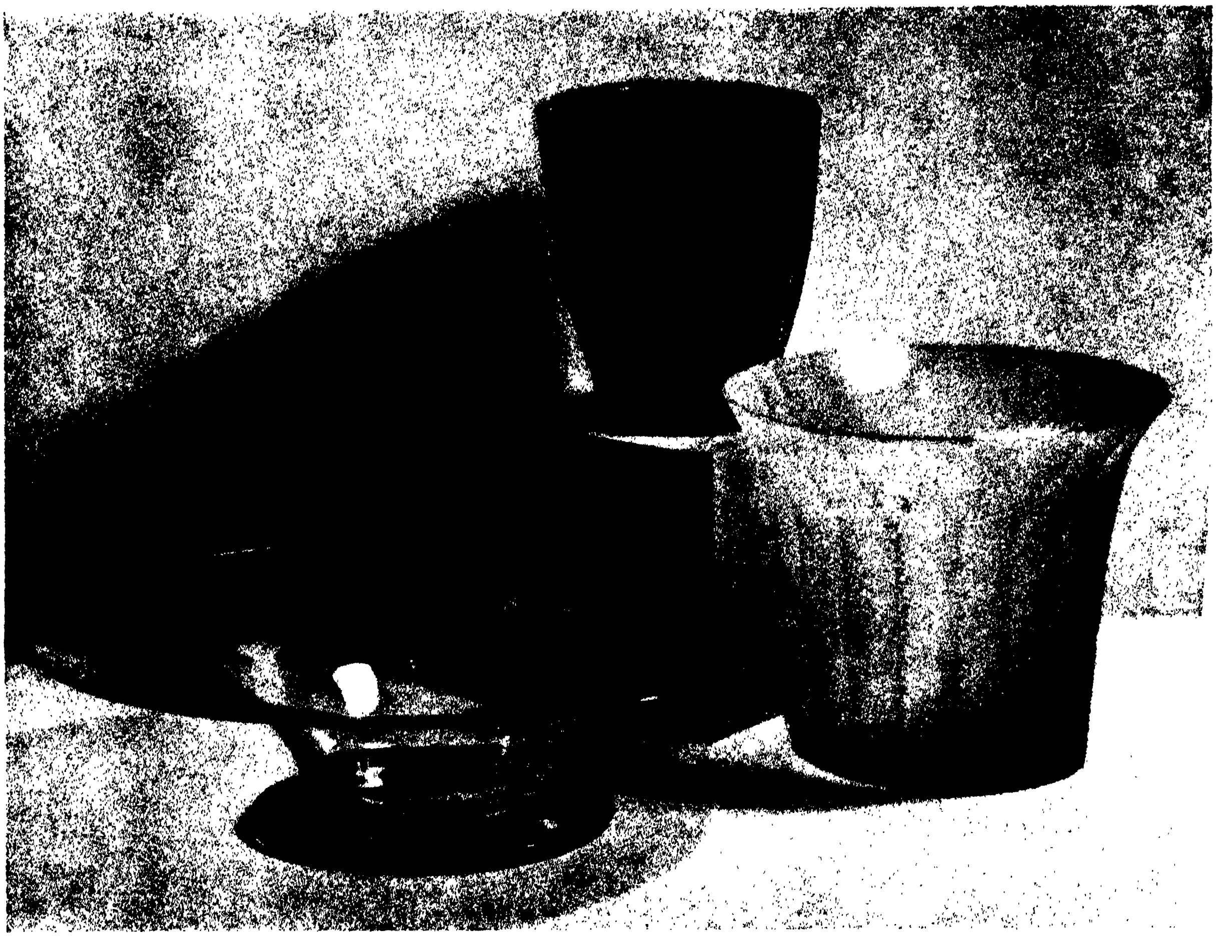


*FIG.* 439. *Rose bowl and vases in coloured glass. (Right) Pale jade green cut. (Centre) Black cut. (Left) Sapphire blue.*

*Designer: Keith Mur*
*Makers: Stevens & Williams*

These photographs of glass (representing at least two distinct techniques of manufacture) illustrate the lovely shapes which the designer and craftsman can produce for us. The beauty of these pieces derives from form, colour and material, and owes nothing to fashion or ornament.

*FIG.* 440. *Hand-made glasses in clear and coloured tints.* (*Left*) *Wine or lemonade glass. Made in several colours.* (*Centre*) *Vase with gold in twisted stem.* (*Right*) *Tumbler or vase in clear or colour.*
*Designers and Makers: J. Powell & Sons Ltd.*

*FIG.* 441. *Fruit dishes and bowls of heavy green glass cut in horizontal lines. Designer: Keith Murray. Makers: Stevens & Williams Ltd.*

*(Design taken from picture by Van der Goes in Uffizi Gallery.)*

*FIG.* 442. *Hand-made vases in which a "tear" of glass is attached while in the molten state. Makers: J. Powell & Sons Ltd.*

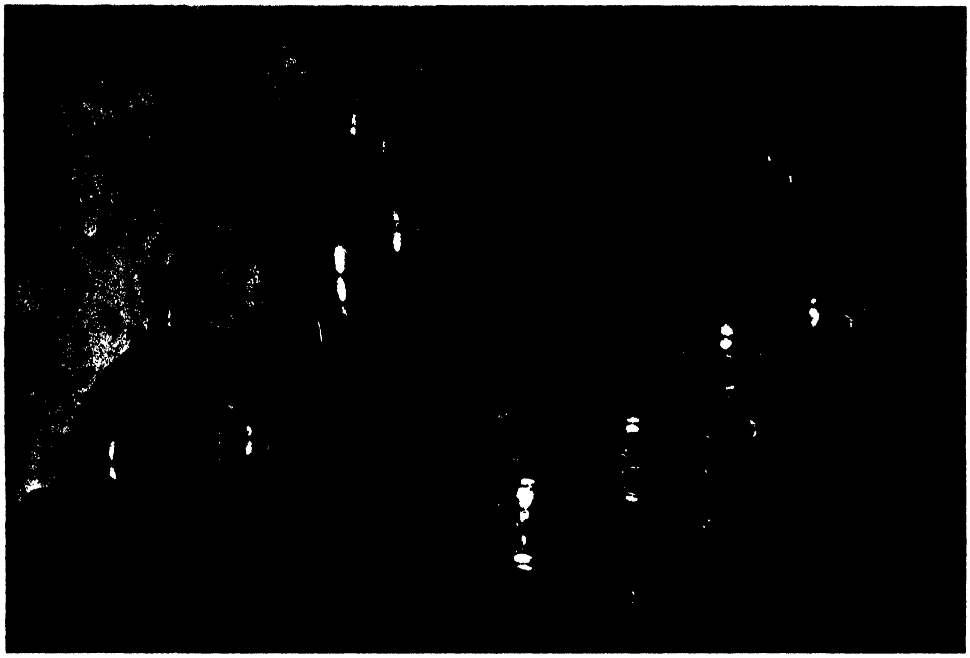


*FIG.* 443. *Hand-made glass vases of deep green colour with bubbles in the metal. Designer: Sybil Colefax. Makers: J. Powell & Sons Ltd.*

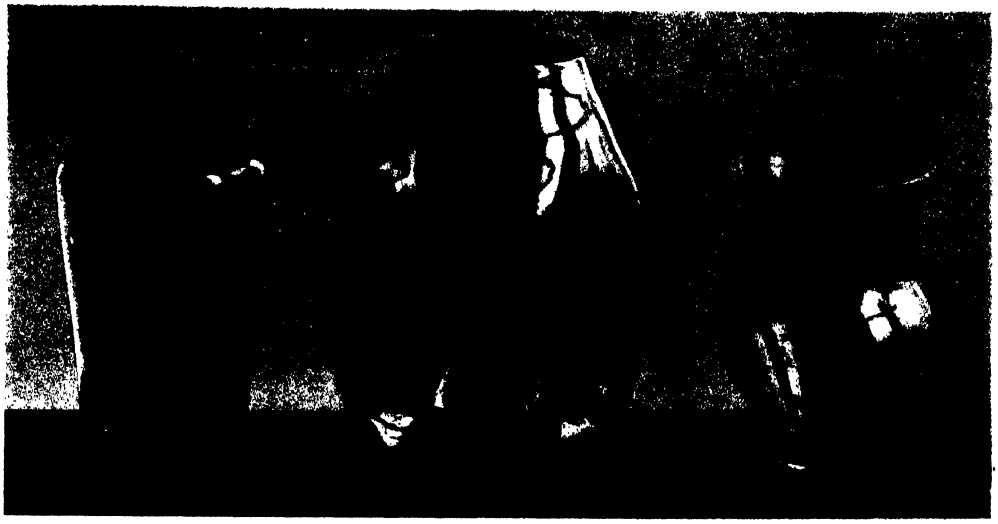


*FIG. 444. "Streaky" vases. They are also made in plain colours and in flint.*
*Designers and Makers:*
*J. Powell & Sons Ltd.*

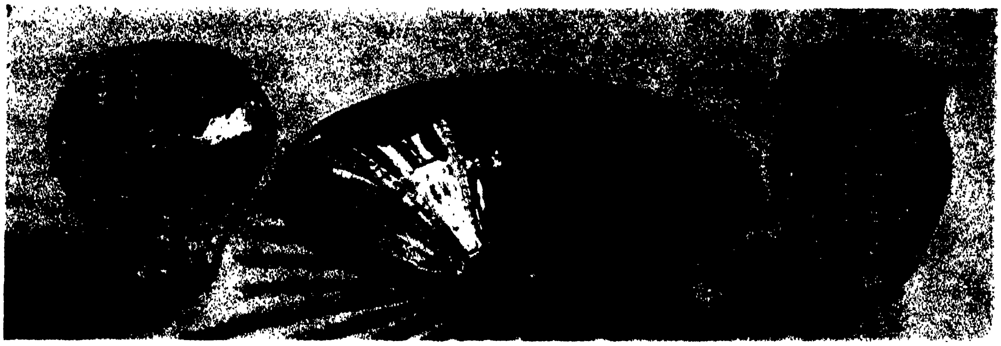


*FIG. 445. "Threaded" vases. The thread is sometimes in colour on clear glass and sometimes on tinted glass.*
*Designers and Makers:*
*J. Powell & Sons Ltd.*

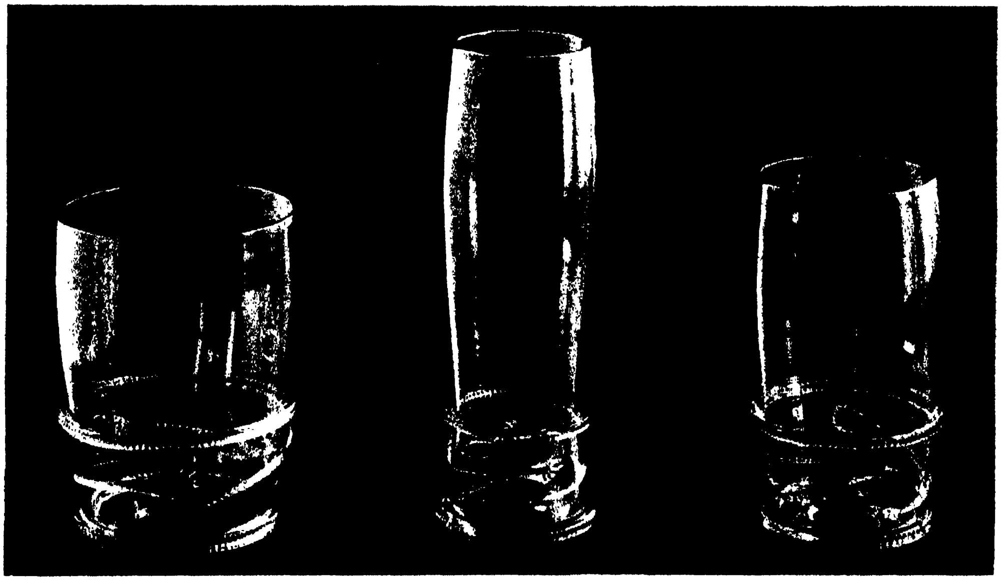


*FIG. 446. "Serpent" vases. The serpent is sometimes in different colour to the body.*
*Makers:*
*J. Powell & Sons Ltd.*

*(Design adapted from picture by H. Van Ravestyn.)*

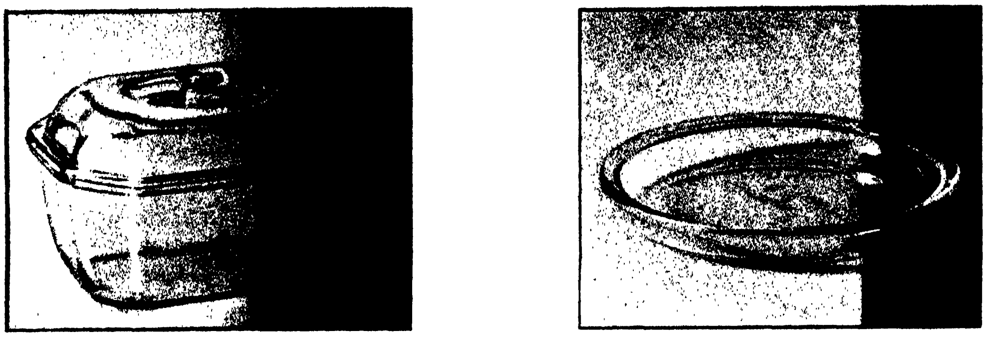


*FIG. 447. "Orlak" oven glass. Note the graceful and practical lines and the sunk handles.*
*Designer: Harold Stabler.*
*Makers: Chance Brothers Ltd.*

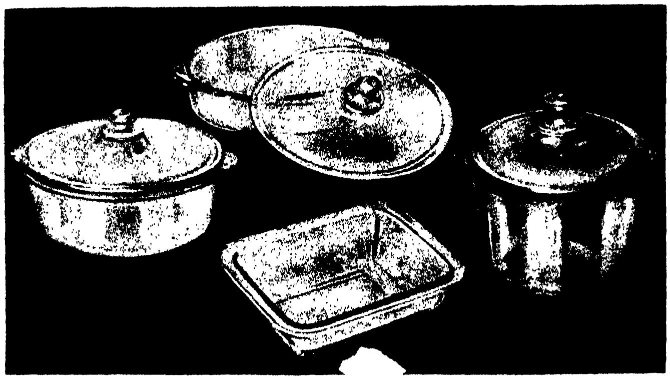


*FIG. 448. "Pyrex" oven glass.*
*Makers: James Jobling & Co. Ltd.*

The many new uses of glass for interior decoration are illustrated in other sections of the book (see Figs. 11, 37, 42, 74, 98, 197, 292). Its use as heat-proof oven glass is well known. Its use for decorative tiles will probably extend.

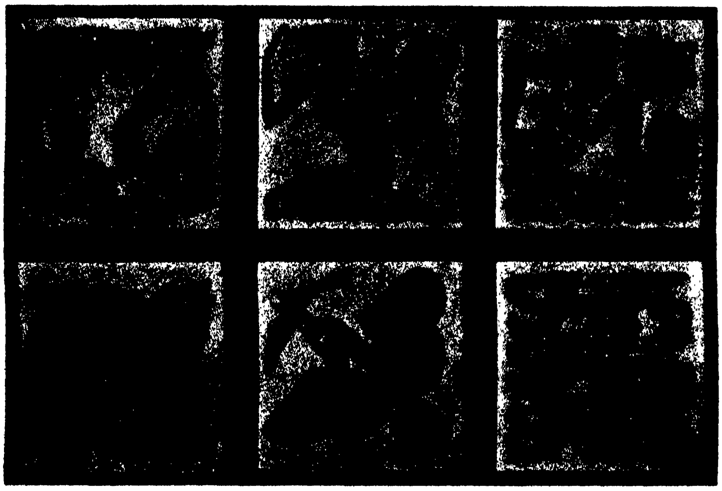


*FIG. 449. Glass tiles suitable for bathrooms, fireplaces, etc. They are made either semi-transparent with silvered background, or with a matt glaze.*
*Designers: Edmond Hogan and H. J. Struut.*
*Makers: J. Powell & Sons Ltd.*

# SILVER AND PLATE

THE position of the silversmith's trade is peculiar. It stands between the world of mass production and the world of craftsmanship. By tradition it is a craftsman's trade, and always has been since the earliest times. Silver is a precious metal, fit for noble vessels and utensils which might be bequeathed, and calling therefore for man's innate love of decoration. Moreover, it is a metal lovely to work by hammer, graver or other tools. In this country its purity has been and is still defended by the hall-mark of the Goldsmiths' Company and the other Assay Offices.

Against this is to be set the desire of the multitude to possess at little cost what tradition has made desirable. Quite apart from its useful properties as a metal (some of which it shares with other metals and some of which are peculiar to it), it enjoys and will long enjoy the prestige of its name. "Gold and silver!"—the two are linked in men's minds as goodly, almost godly, metals. Indeed, what greater tribute to silver than the development of "plate," Sheffield or electro-deposit, whereby the semblance of colour and brightness is achieved at low cost? But these gifts of science can only serve further to accentuate the demand for cheapness in the genuine silver trade. For such a public factory production by means of spinning, stamping and pressing has made the actual manufacturing process infinitely cheaper. Price-cutting necessarily eliminates all refinement, and the reduction of the craftsman to the status of machine-minder or assembler deprives those elaborations and fancies which were the joy of old silverwork of any meaning or significance. Simplicity, clean lines and exactitude, qualities which factory production can give: these are what the public must look for and the designer provide. A certain amount of successful work of this nature has been done, and Figs. 450, 451, 452, 454 and 462 are good illustrations of it.

That is not the whole tale because, silver being what it is, there exists, and will probably continue to exist, amongst the wealthier and more cultured classes of the community a demand for pieces of individual craftsmanship. Here the old traditions are of vital importance and there is scope for the designer-craftsman to exercise his art. Silver in combination with gold, ivory, enamels and gilding, engraving of letters or decoration, applied ornament or repoussé work: these and many other processes are open to him. But his clients must recognise that this is work which demands long apprenticeship and much time in execution. It is not to be had for a few shillings. If we value it, we must pay for it. Let us at least distinguish between the different values of the two methods, factory and craftsmanship, and not demand individuality of one or cheapness of the other.

I feel constrained to conclude these short notes with a reference to the recent history of the trade in this country, because it may help readers to understand what they are buying. Until recently the factory-made article was continually invading the field of the craftsman and driving him out of work by its specious similarity. The standard of design was very low, because pretentiousness and superficial polish were prime considerations together with cheapness. In 1926 the Worshipful Company of Goldsmiths instituted a movement for the revival of design in silverware and plated goods, and it has been supported by several large firms such as the Goldsmiths and Silversmiths Company Ltd., Mappin & Webb Ltd. and Elkington & Co. Ltd. and also by the art schools, notably the London Central School and the Birmingham School. By competitions, scholarships for students, lectures, exhibitions and discreet purchases it has led the trade to recognise the new conditions. At the same time it has brought silverware once again into credit amongst a cultured public, which had frankly lost all interest in it. That was most important from the craftsman's point of view because, unless he is supported by an intelligent public, he cannot exercise his art. The obstacles to reform in the factory trade were immense and have only been partially surmounted. Not only is it a conservative trade, but hard times have made it tempting to rehash existing dies. The very durability of silver makes rapid evolution impossible, and silver in this respect runs counter to the accepted principles of mass production. Nevertheless the future is not without promise. Silver as a metal is now no longer dear. Its properties remain the same. It is even possible that in the near future metallurgists will be able to give it new properties which will render it even more useful and durable as a household ware.

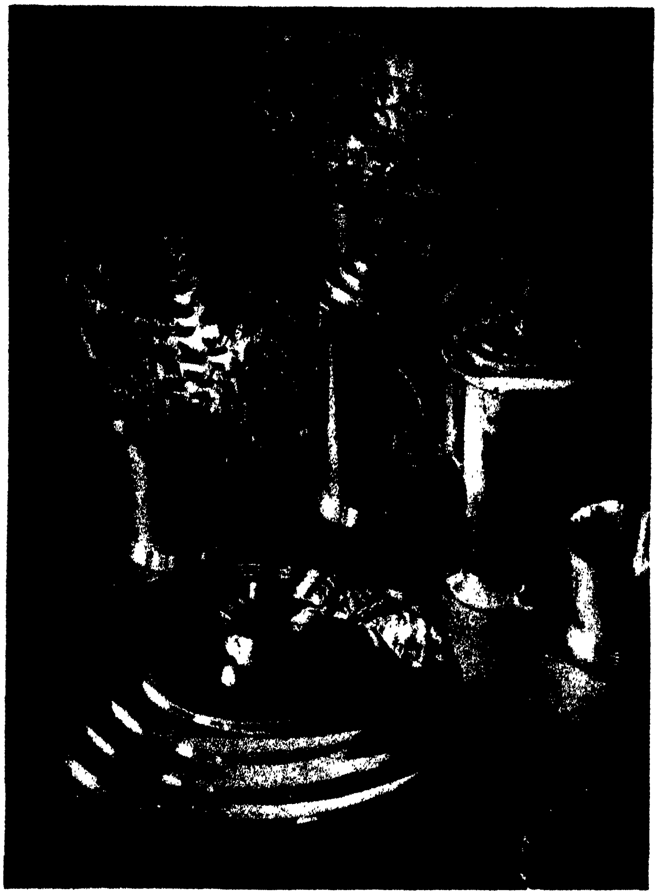


*FIG.* 450. *Silver coffee pots and plates.*
*Designer: Arthur Hatfield.*
*Makers: Mappin & Webb Ltd.*

*FIG.* 451. *Silver tea and coffee set.*
*Designer: John Walker.*
*Makers: Elkington & Co. Ltd*

The use of dies and machir tools should lead to tł simplification rather than tl complication of forms silverware and plate, as has in the pressed steel bo of the car.

*FIG.* 452. *Silver tea set, coffee*
*cruet set, bowl.*
*Designer: Fernand P*
*Makers: Adie Brothers*

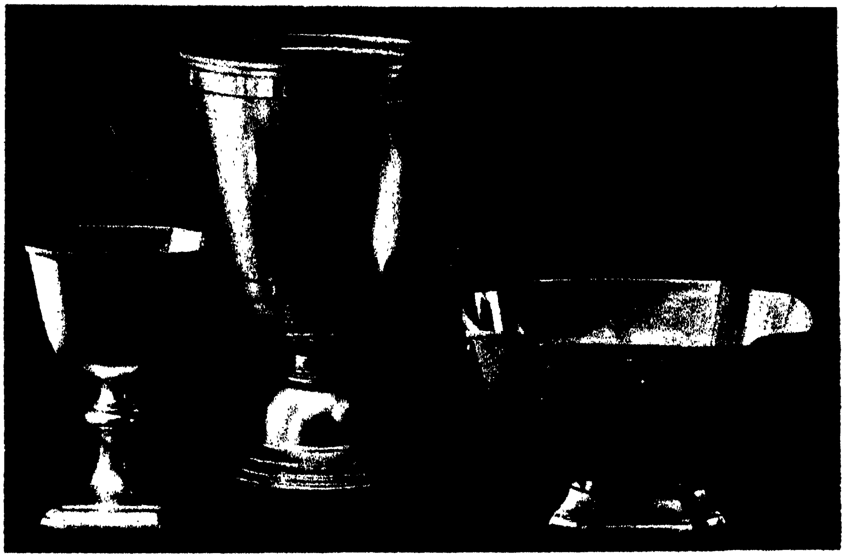


*FIG.* 453. *Silver cups and sugar basin.*
*Mappin & Webb Ltd.*

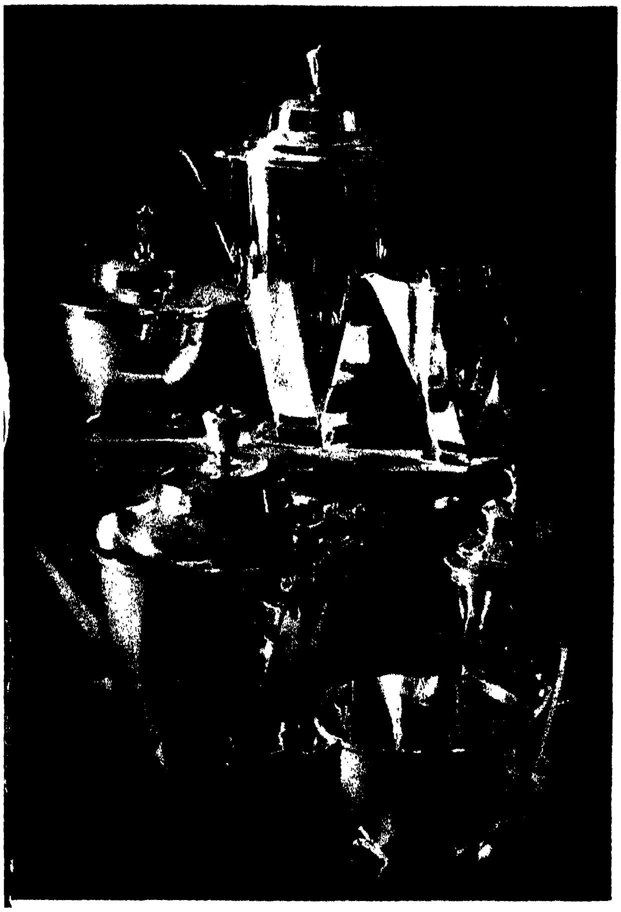


*FIG.* 454. *Silver tea and coffee sets.*
*Designer: Walter Belk.*
*Makers: Roberts & Belk Ltd.*

*FIG.* 455. *Coffee set in "Princes" plate, cups in silver lustre by Wedgwoods.*
*Designers and Makers: Mappin & Webb Ltd.*

The comparative expensiveness of silver will always keep at least a limited field open for articles made either largely or entirely by hand. Hence the maintenance of a vital tradition of craftsmanship is more important in this trade than in many others.

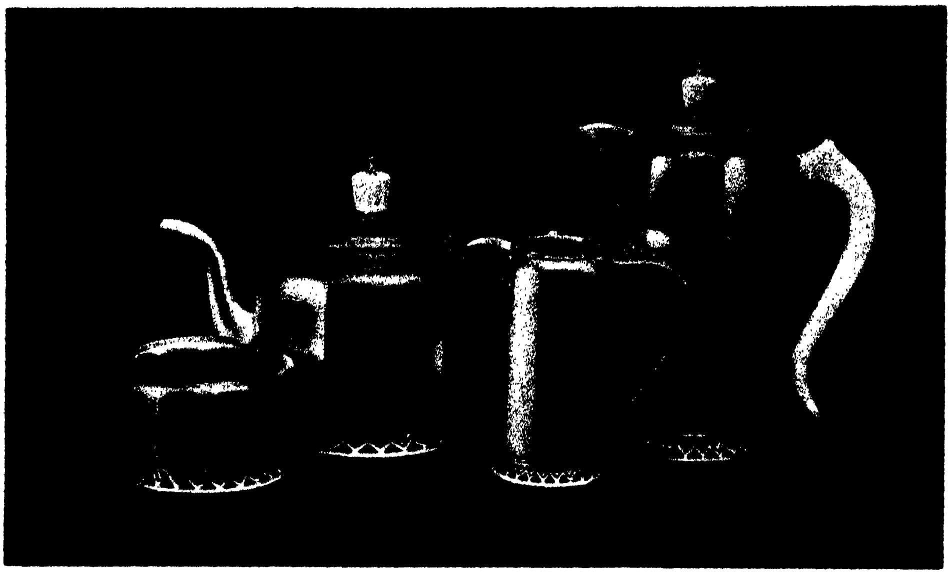


*FIG.* 456. *Silver tea and coffee set.*
*Designed and executed for Messrs. Clark of Forfar by H. G. Murphy.*

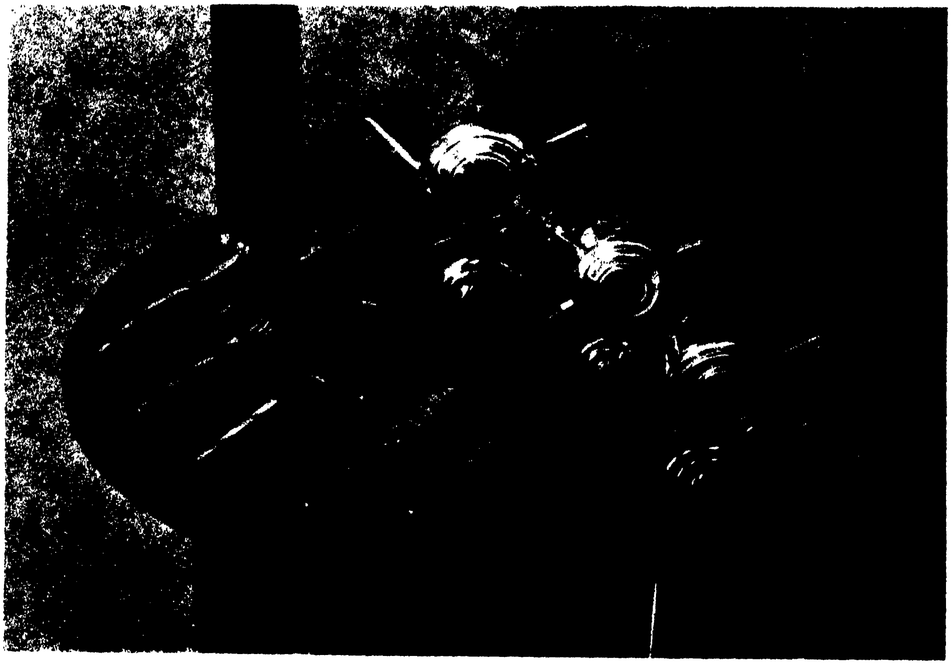


*FIG.* 457. *Tea set designed and executed by H. G. Murphy. The novel shapes are quite logical as it is designed for pressed sides to be fitted to the cylindrical forms. The handles of the cutlery are less logical.*
(*By courtesy of the Goldsmiths & Silversmiths Co. Ltd.*)

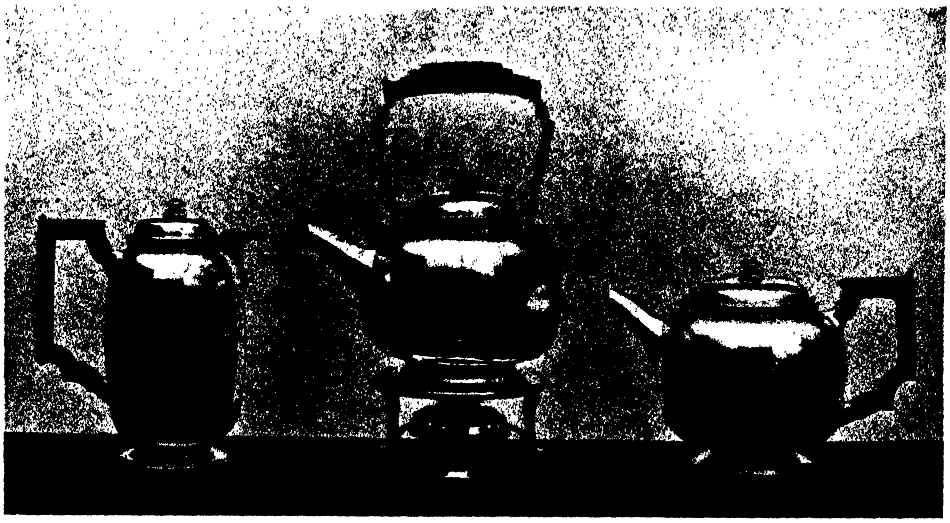


*FIG.* 458. *Silver jug, kettle and teapot.*
*Designer: Harold Stabler.*
*Makers: Harold Stabler, with Wakely & Wheeler.*

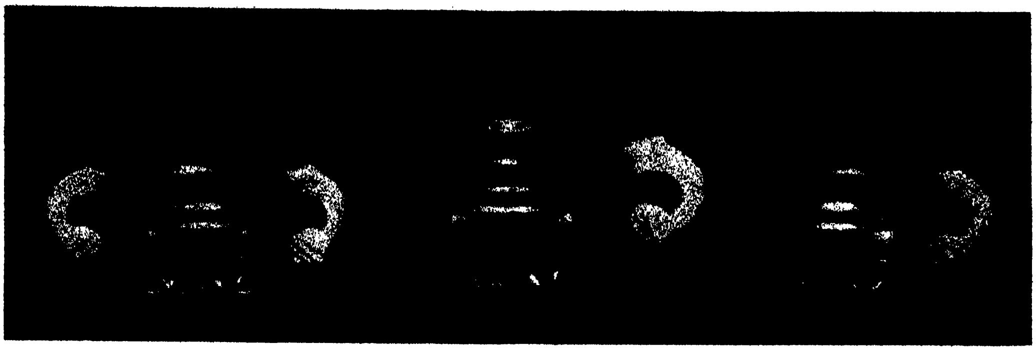


*FIG.* 459. *A silver tea set of squat design, somewhat reminiscent of Chinese craftsmanship.*
*Designer: H. G. Murphy.*
*Makers: H. G. Murphy and S. Hammond*

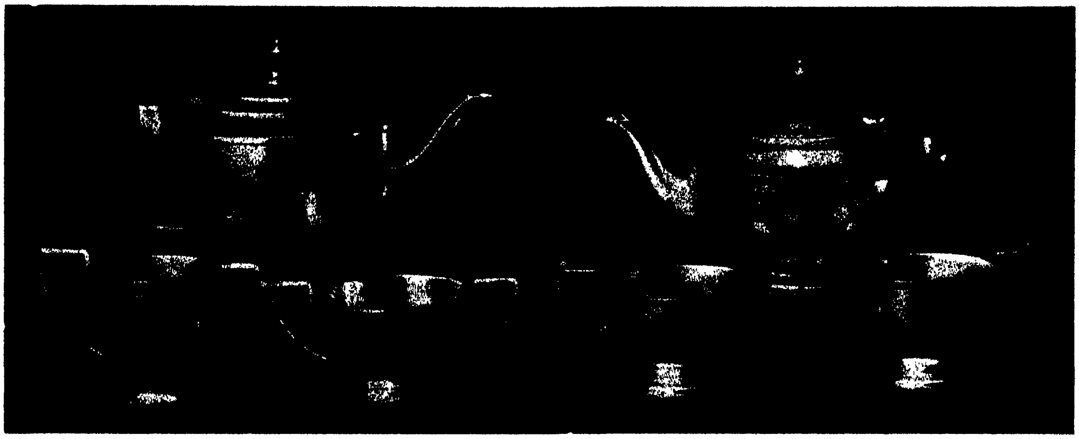


*FIG.* 460. *Silver plate from the Goldsmiths & Silversmiths Co. Ltd.*

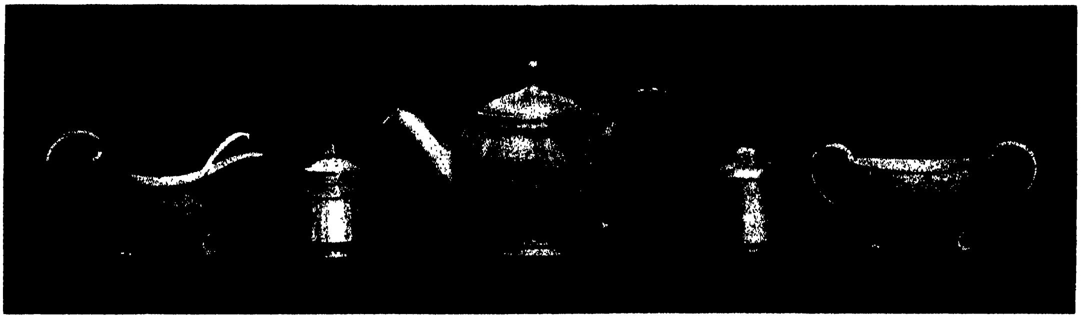


*FIG.* 461. *Silver tea set with engraved patterns.*
*Designers and Makers: R. J. Ruby and C. J. Shiner.*

*(From the collection of the Worshipful Company of Goldsmiths)*

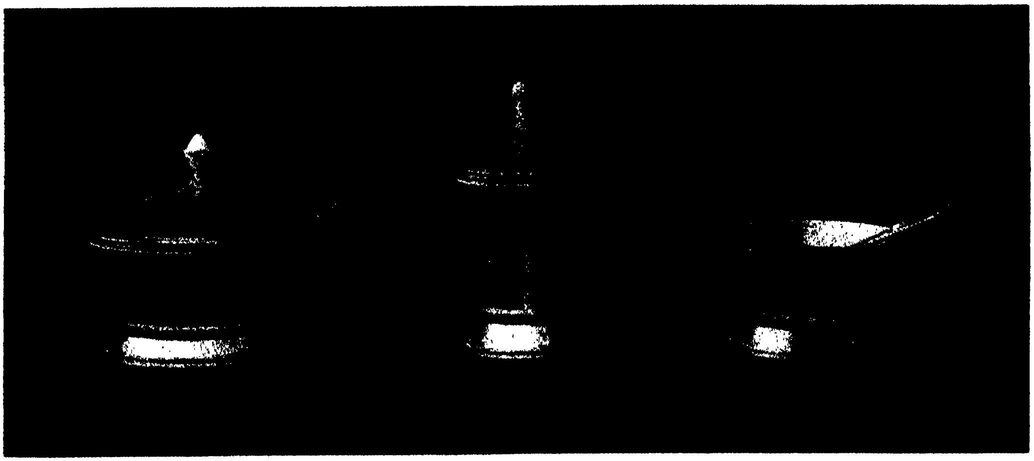


*FIG.* 462. *Silver cruet set.*
*Designer: J. B. Harrison.*
*Makers: C. S. Harris & Sons.*

*(From the collection of the Worshipful Company of Goldsmiths)*

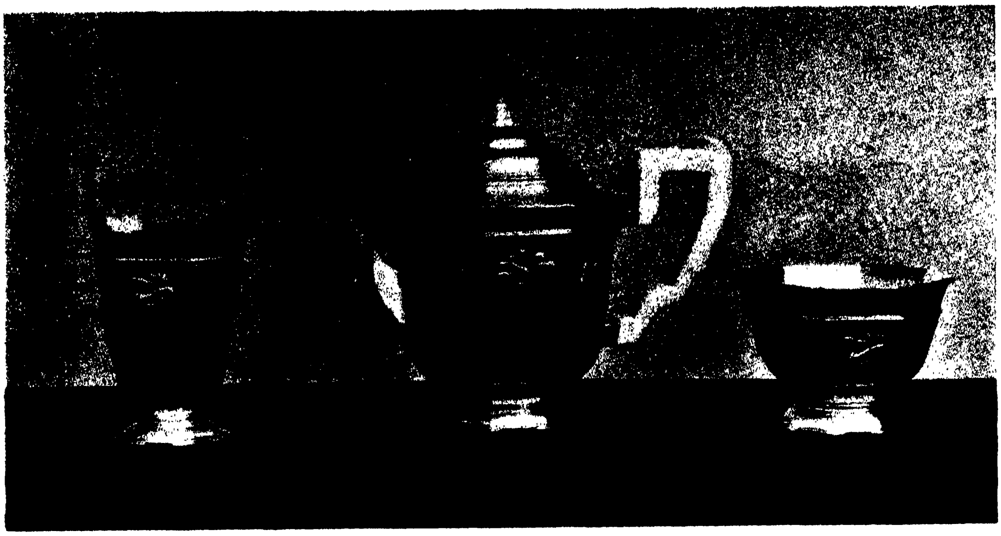


*FIG. 463. Silver tea set.*
*Designer and Maker: Harold Stabler.*

*FIG. 464. Domestic silver plate.*
*(Left) Designer and Maker: S. Hammond.*
*(Right) Designer and Maker: F. S. Beck.*

*(From the collection of the Worshipful Company of Goldsmiths)*

*FIG. 465. Group of hand-wrought silver.*
*Designers and Makers:*
*(Left to right)*
*R. Y. Gleadowe and H. G. Murphy;*
*H. G. Murphy;*
*A. C. H. Gorham and Bernard Grainger;*
*R. Y. Gleadowe.*
*(Spoon) Paul Cooper.*
*Engraver: G. T. Friend.*

*(From the collection of the Worshipful Company of Goldsmiths)*

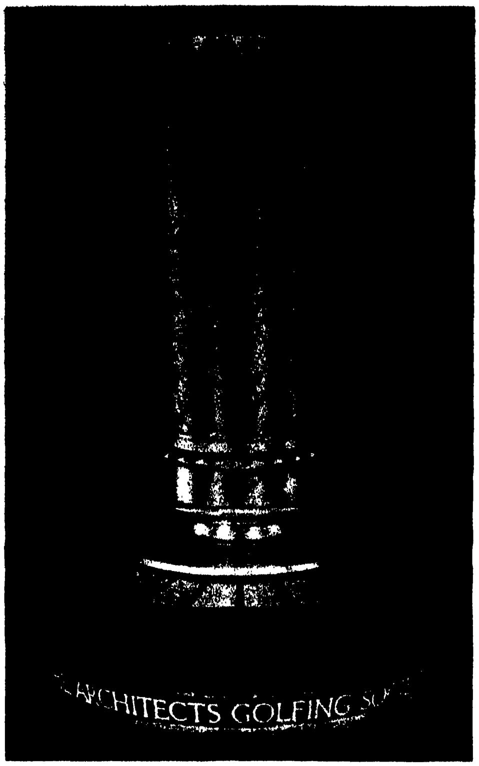


*FIG.* 466. *Silver golf trophy.*
*Designer: R. W. Goodden.*
*Craftsmen: H. G. Murphy and G. T. Friend.*

Presentation plate, sport trophies and the like have for long been subject to an excess of ornamentation, contrasting sadly with the beauty of sporting implements and still more with the beauty of athletes. Revival of interest in old silver and the enlightened patronage of a few individuals and bodies have led to some improvement in recent years.

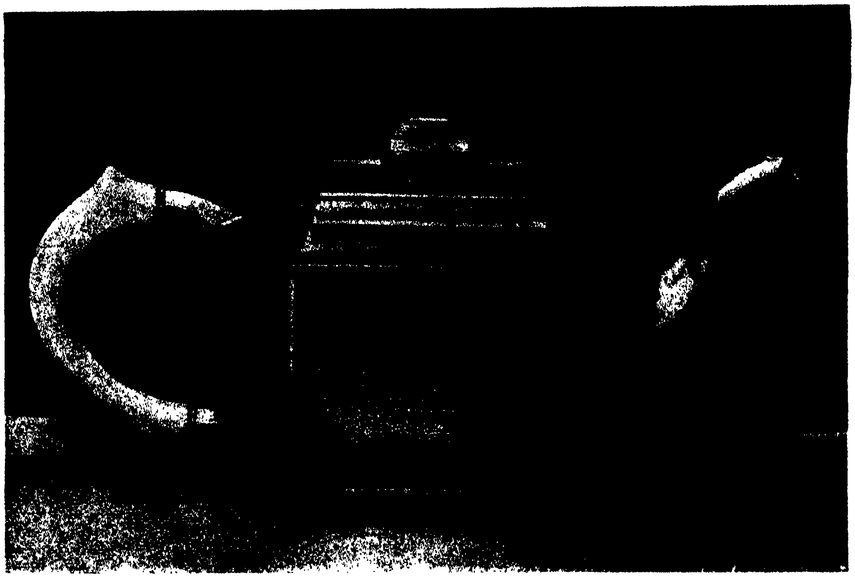


*FIG.* 467. *Presentation silver teapot to Charles Aitken, Esq.*
*Designer and Maker: H. G. Murphy.*

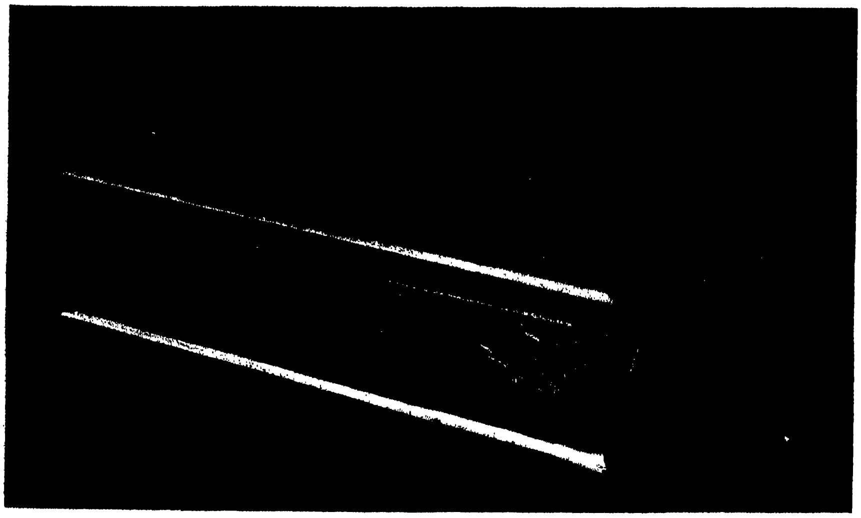


*FIG.* 468. *Presentation silver box. Designed and made by Harold Stabler and W. E. King for the Goldsmiths & Silversmiths Co. Ltd.*

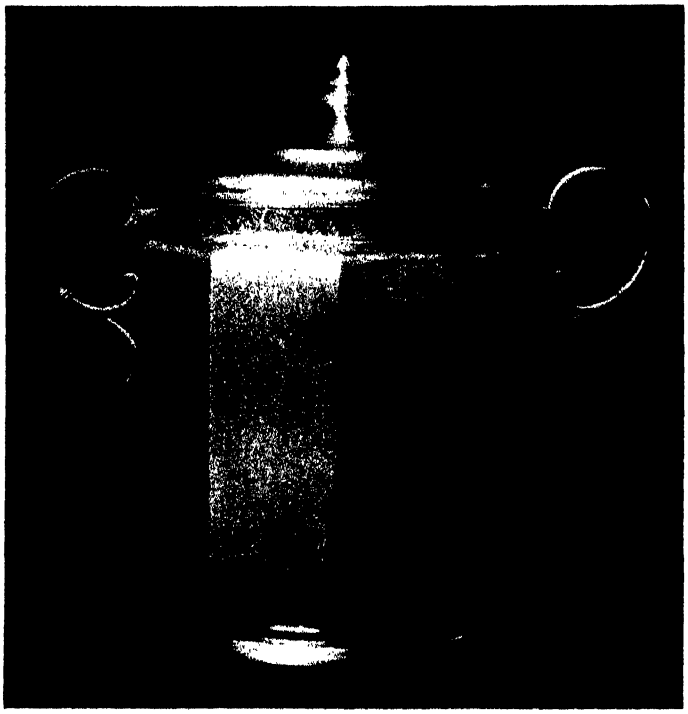


*FIG.* 469. *A silver biscuit box.*
*Designer and Maker: Walter Stoye.*

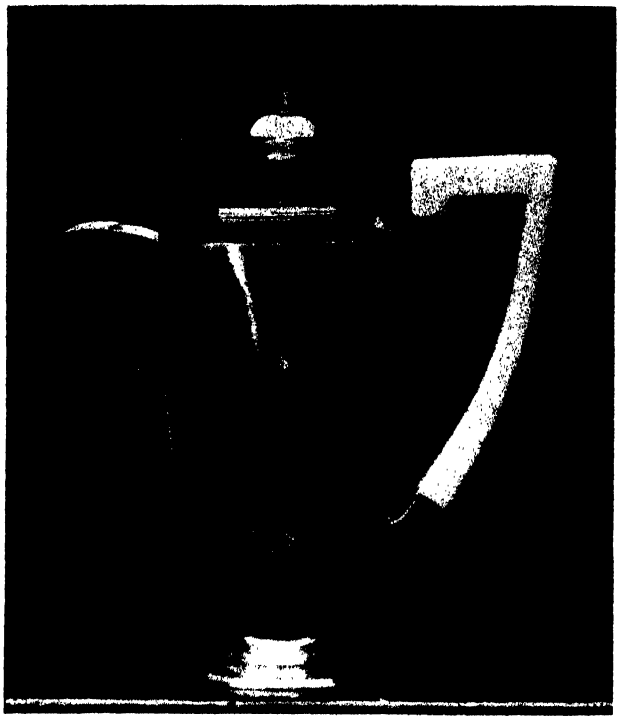


*FIG.* 470. *Silver coffee jug.*
*Designer and Maker: Phyllis Legge.*

*FIG.* 471. *Silver niello and ivory toilet set.* *Designer and Maker: H. G. Murphy.*

# CURTAINS, RUGS AND WALL COVERINGS

It is impossible to illustrate the use of fabrics properly without colour, and in any case the immense variety of pattern, texture, material and colour combinations leaves us no option but to suggest by a few notes and pictures the present trend in the use of fabrics by indoor decorators and the main tendency in design.

It may be said at once that the right use of textiles is a thing which surely distinguishes the artist from the honest plodder. The very richness of choice is an embarrassment to any whose aesthetic sense is not highly developed. Moreover, there is a very great temptation to choose the pattern rather than the curtain; in short, to see a part instead of the whole. This applies particularly to amateurs who have good taste in colour and form but lack experience in interior decoration. Indeed the professional will from the beginning of his job visualise fabrics as an integral part of his problem; he will think of them as flexible, movable walls of definite texture and tone-value. Their exact shade and pattern is a later consideration, and it is common in larger contracts for expensive houses to commission the weaving and printing specially for the purpose. This is, of course, impossible in ordinary domestic practice and we usually rely on our favourite furnishing stores to find us what we want. The average woman is very individualistic about curtains, rugs and upholstery. She will go through innumerable patterns, with at most a vague idea as to the colour she needs. She may be deflected from cotton to linen by the astute salesman, and never give a thought to the suitability of the material to the situation destined for it. The final result may be just humdrum, striking, frankly awful or, it may be, rather happy. It is largely a matter of chance. Compare this process with the work of a trained decorator, who will seize at a glance exactly what the room demands and will have a shrewd idea where the stuff can be obtained. His mind will not be fixed on chintz or cretonne, but will be equally open to the claims of artificial silk, leather cloth and the many hybrid textiles which are now available.

The role of pattern is, as we have suggested, secondary. Nevertheless it is important; and very interesting developments are to be observed at this moment in the textile world. It is much more amenable to contemporary aesthetic and ideology than trades where form is dictated by construction, and this of course is particularly true of the printed cloth. We are now witnessing the breakdown of the old system whereby a factory studio turned out a dozen variations of the same theme every season. The independent artists are making their influence felt. They have, therefore, an importance out of proportion to their output and for that reason their work is as fully illustrated here as is the mill product.

The independent artist is having an even greater influence on rugs and carpets. This trade has for centuries been dominated by the Oriental complex. An art more unsuitable for transplantation it would be hard to imagine, associated as it is with a social and family life non-existent in this country. And this is shown by the hand-made rugs which are still produced in Northern Europe and in some corners of this island. Both their pattern and technique are centuries apart from the Persian. The modern rug-artist had therefore to break with a convention rather than a tradition, which, as far as design went, was dead. The present tendency is towards forms which are geometrical and architectural in character. While this may be partly due to the influence of Cubism, it is undeniable that such patterns provide a framework or bond to a room which might otherwise lack unity. As with any other aesthetic movement, uninspired copyists will succeed in discrediting its superficial characteristics.

Wallpapers are grouped with fabrics for convenience, though their function is different in quality. For the most part their makers have been unable to bring them within the architectural mood of today, which submits all parts to the harmony of the whole. The insistent floral quincunx is still the staple of the wallpaper trade and there seems little scope for artists who will not submit to studio conventions. Already, however, the front is breaking, and here and there will be found papers which can be pleasantly adopted. Their influence has been largely extended by the introduction of waterproof surfaces and by other chemical improvements. For the wallpaper gives a surface with very useful properties in radiating warmth, absorbing sound, etc., and these qualities can be developed.

Wallpapers also have a serious competitor in the wallboard, made either of plywood or of pulp, crushed straw or other fibrous materials. These are now made with so many different surfaces and in such large sheets that they constitute an attractive and economic method of wall surface. Plywood is of course also used for floors. Readers wanting particular information on this subject should obtain the *Architects' Journal* of 1st June, 1932.

*FIG. 472. An interior where fabrics for curtains, upholstery and carpets have all been treated architecturally, that is to say texture, pattern and colour have been chosen in relation to the room and not simply for their individual qualities. The frontispiece gives another view of this room.*
*Architect:*
*Raymond McGrath.*
*Textiles by*
*Edinburgh Weavers.*

The architectural use of fabrics has already been illustrated in earlier sections of the book, particularly in relation to rugs. Very often we find designers relying entirely on texture and colour, completely eliminating pattern, but the effect of this is difficult to illustrate by photograph. (See also Figs. 33, 36 and 38.)

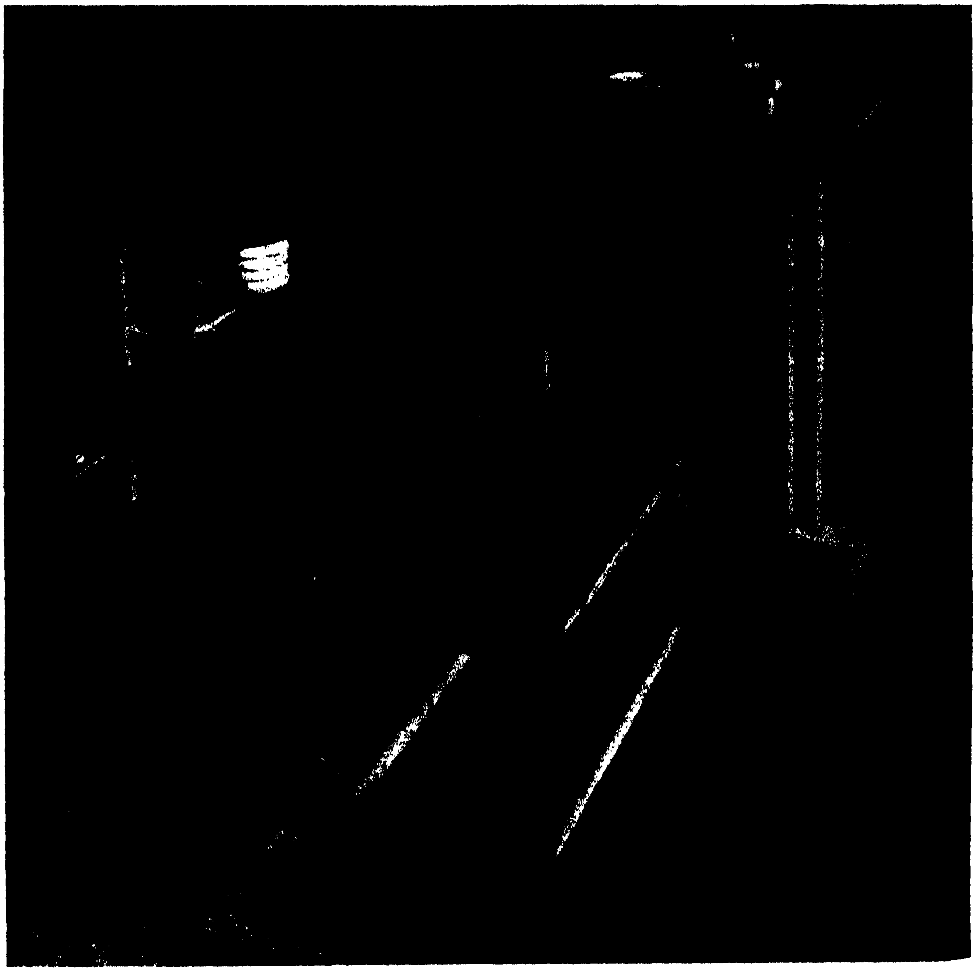


*FIG. 473. A grouping of furniture and textiles which illustrates the harmony of line and tone-value which the modern designer works for.*
*Furniture Designers:*
*Gordon Russell Ltd.*

**To silk, linen and cotton, the stock-in-trade of decorators, has been added artificial silk, American cloth, leather cloths, rubber sheets and many synthetic materials, to say nothing of the revived use of velvet. (See also Fig. 29.)**

*FIG.* 474. *An illustration of the use of artificial silk for hangings. This is only one of the many new materials which are now available to the decorator. Both real and artificial silk have the property of catching light and reflecting it, and are themselves capable of very subtle and beautiful shades.*

*Fabrics by Courtauld's Ltd.*

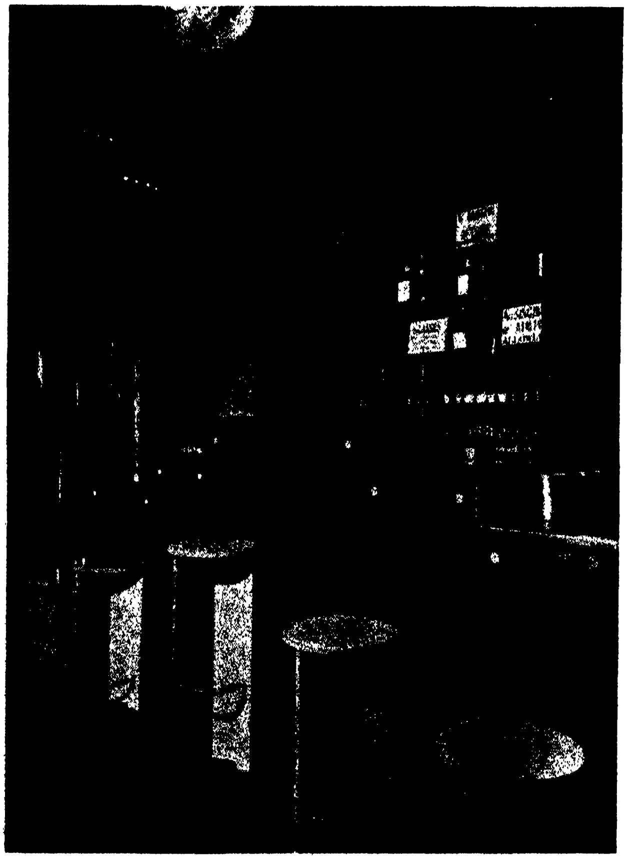


*FIG.* 475. *A cocktail bar in which the curtain is of shiny red American cloth, a material much used by decorators now both for its washable quality and its own sheen and vigour. The bar is of black plate glass.*

*Designer: Guy Elwes.*
*Craftsmen: Elwes Ltd.*

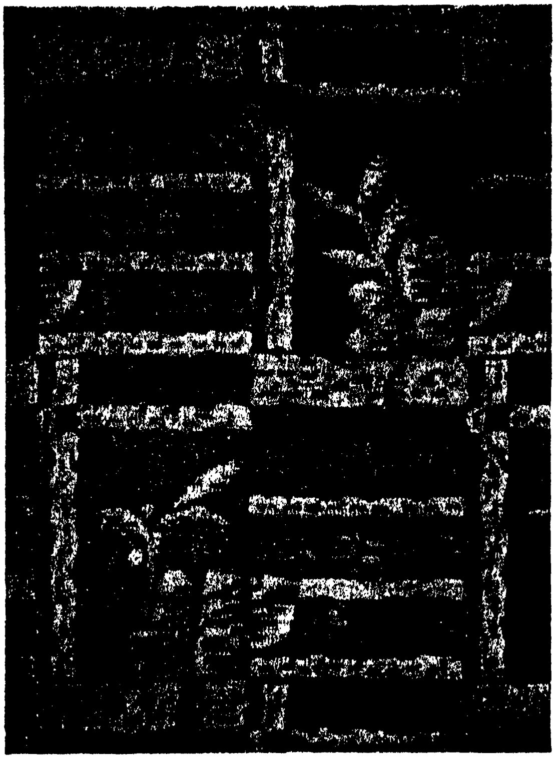


*FIG. 476. A recent woven fabric of heavy rayon and cotton, geometrical with a touch of naturalism.*
*Designers and Makers:*
*Morton, Sundour Fabrics Ltd.*

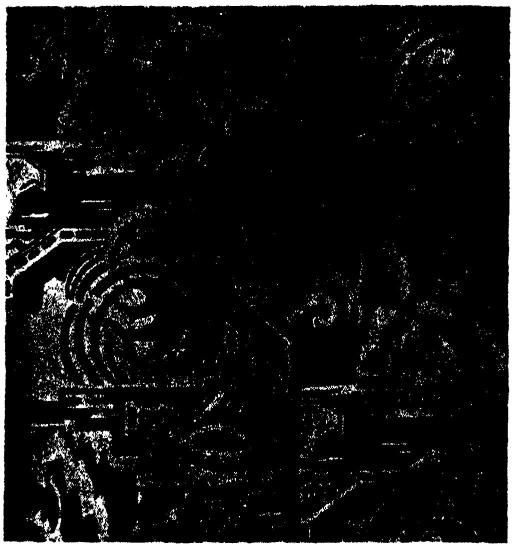


*FIG. 477. A fabric which shows a medley of influences, but which illustrates the common tendency to subordinate naturalism to pattern.*
*Designed by Joan Bailey for Heal & Son Ltd.*

The vogue for patterns which are entirely geometrical or Cubist has waned, but we see flowers treated conventionally and subdued to an unobtrusive place in the decorative scheme.

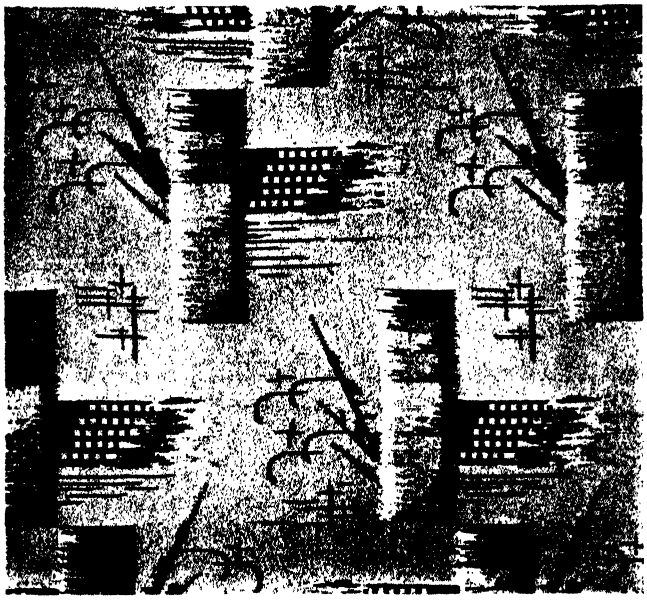


*FIG. 478. Ground colour in silver beige, pattern in soft colours. A typical modern piece.* *Williamson & Cole.*

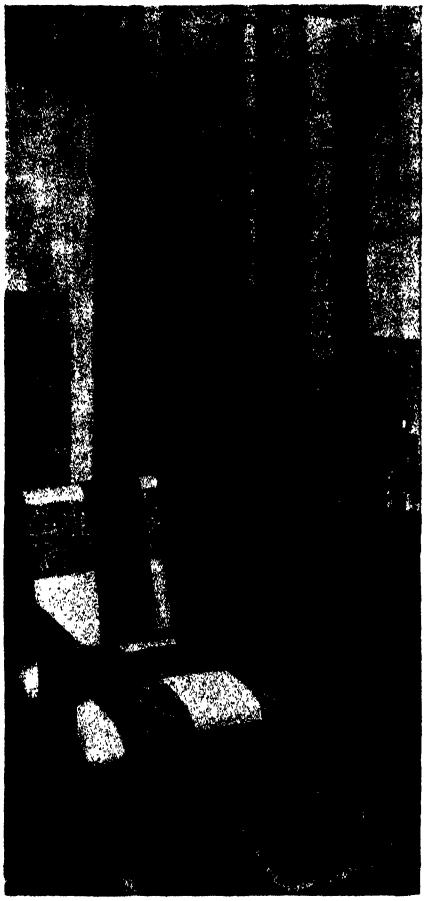


*FIG. 479. Block-printed curtains in pale blues by Allan Walton for Gordon Russell Ltd.*

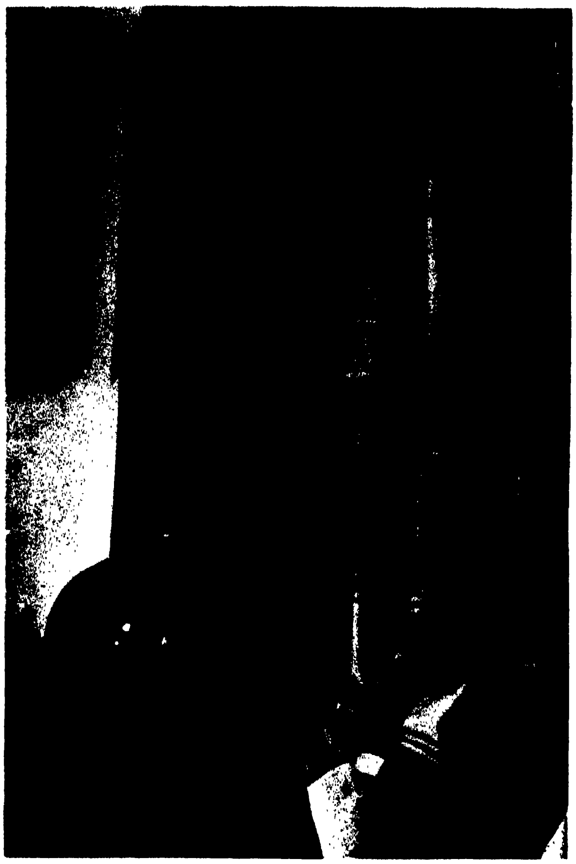


*FIG.* 480. "*Tantallan,*" *a woven fabric of a type much used by modern decorators.*
*Designers and Makers: Edinburgh Weavers.*

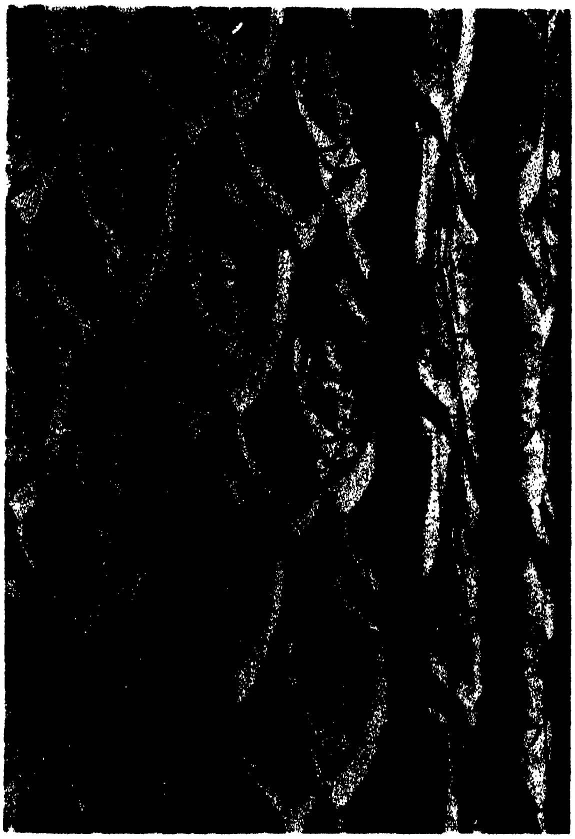


*FIG.* 481. *A hand-printed fadeless cotton in yellow and black.*
*Designer: Paul Nash, for Allan Walton Ltd.*

*FIG.* 482. *A group of furnishing fabrics illustrating variety of texture.* ***Designed and made for Foxton Ltd.***

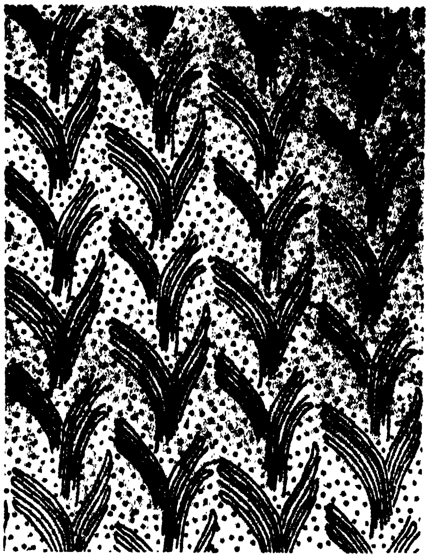


*FIG.* 483. *Hand-printed linen by Phyllis Barron.*

*FIG.* 484. *Hand-printed linen by Enid Marx.*

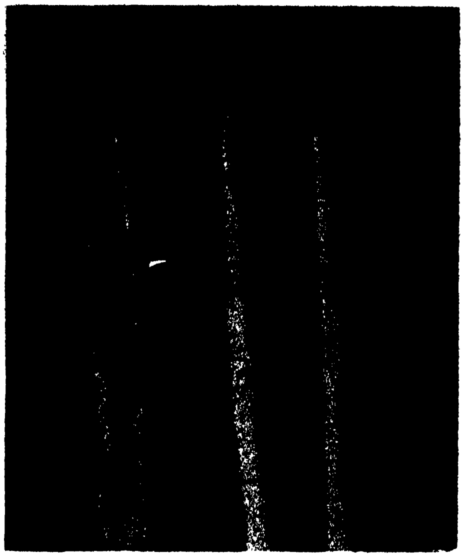


*FIG.* 485. *Hand-printed silks by Phyllis Barron.*

The work of the studio artists, both in weaving and printing, has been as much towards purifying colour as to more satisfactory pattern. Their influence on the mill product is now considerable.

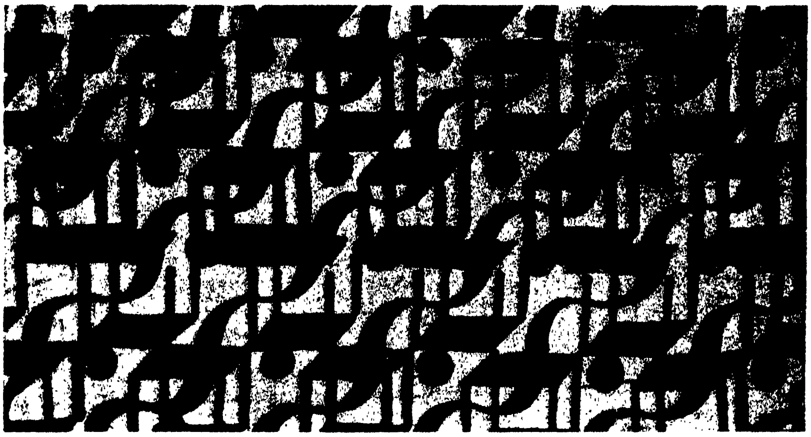
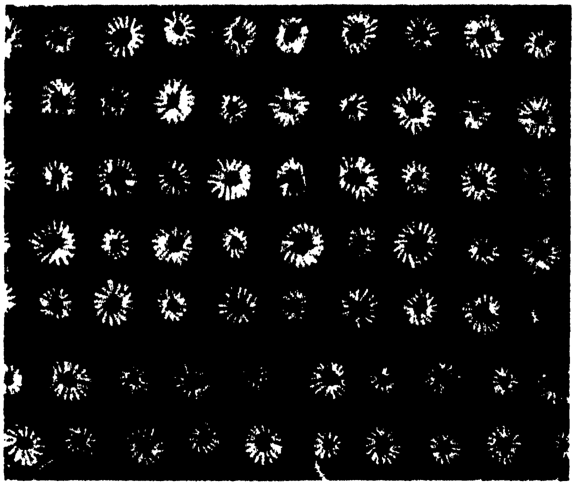
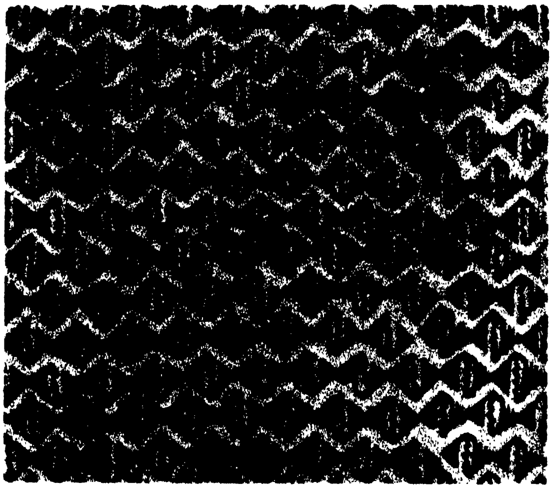


*FIG.* 486. *"Music." Designed by Edward Bawdon for Footprints Ltd.*





*FIGS.* 487 *and* 488. *"Turkish Stars" and "Snake" designs by Joyce Clissold for Footprints Ltd.*

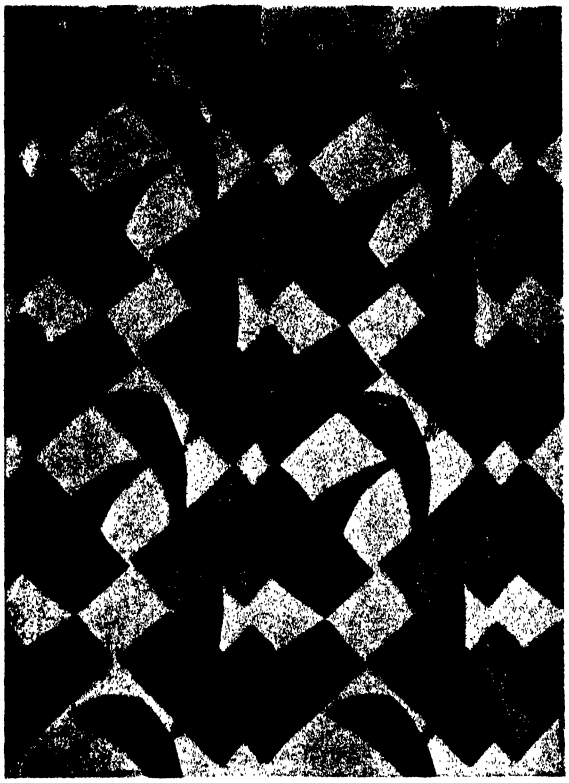


*FIG.* 489. *"Bat" design by Joyce Clissold for Footprints Ltd.*

*FIG.* 490. *"Flame." A hand-printed cotton by Nancy Nicholson for Poulk Prints.*

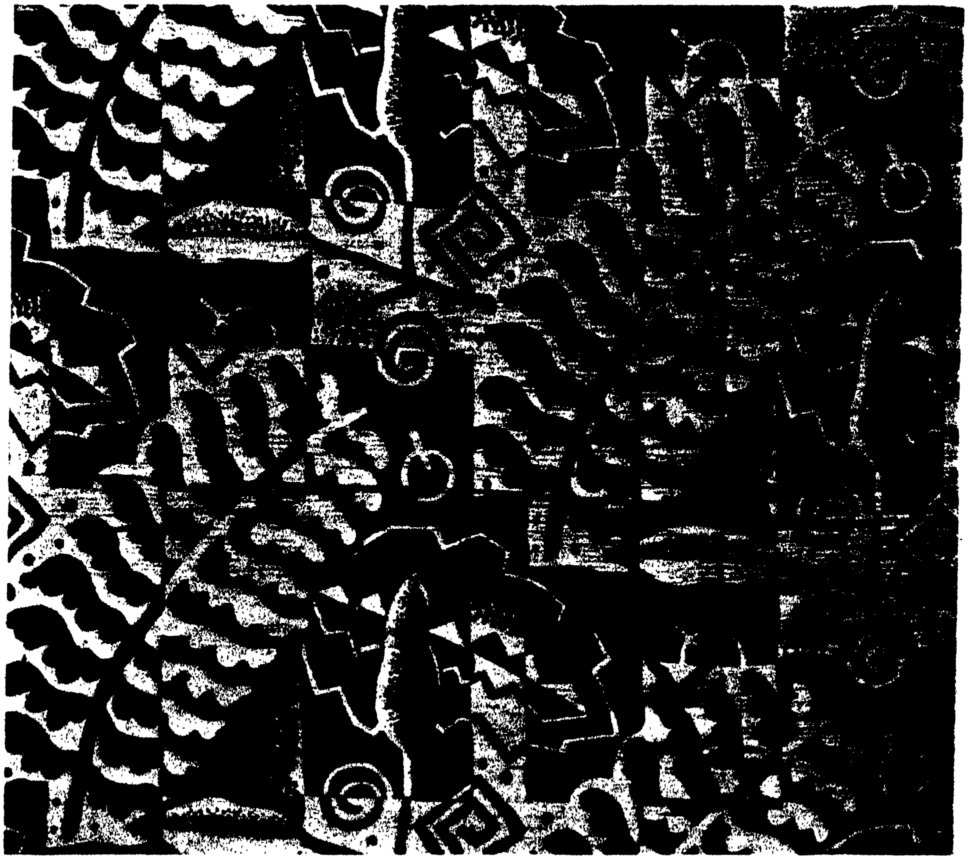


*FIG.* 491. *Hand-printed fabric, designed by Bernard Adeney for Allan Walton Ltd.*

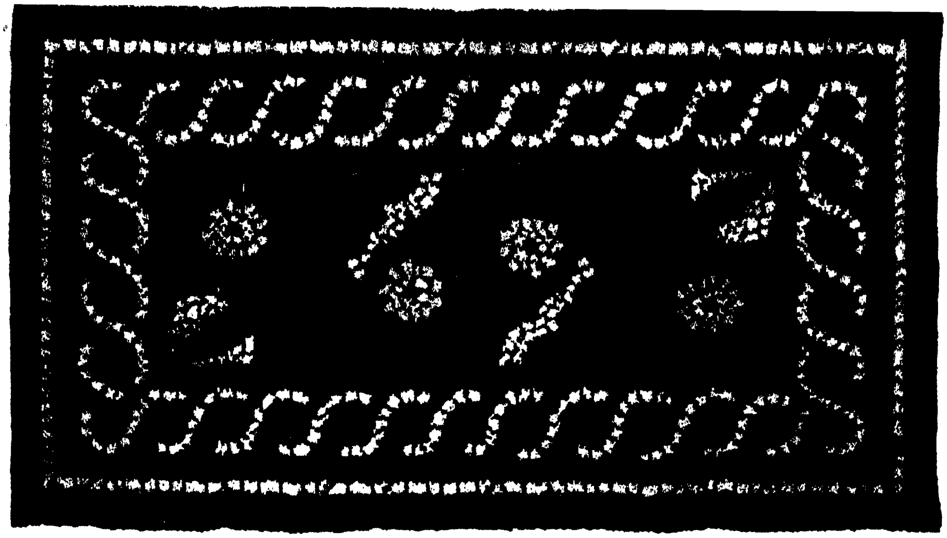


*FIG.* 492. *Bath-mat in heavy cotton, fadeless and washable.* *Designers and Makers: Morton, Sundour Fabrics Ltd.*

*FIG.* 493. *Hand-woven rug from the Hebrides, with Celtic design in black.*

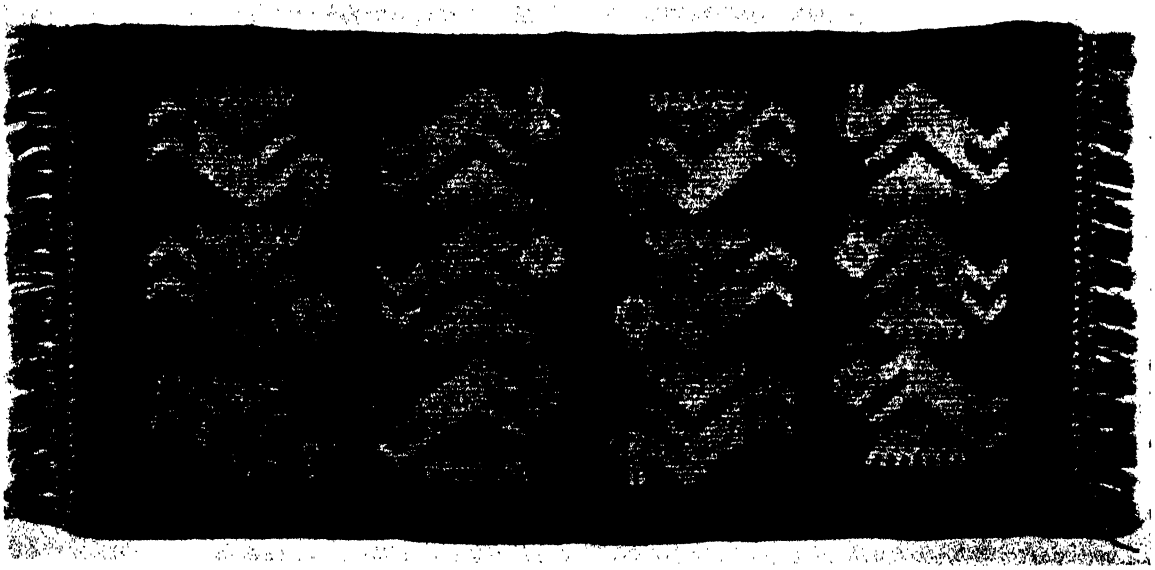
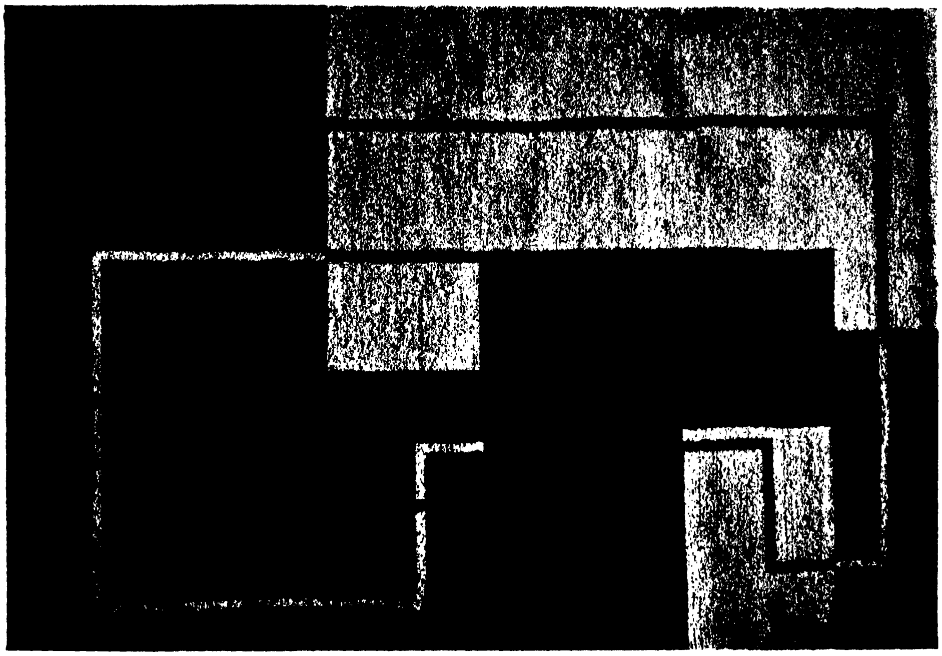


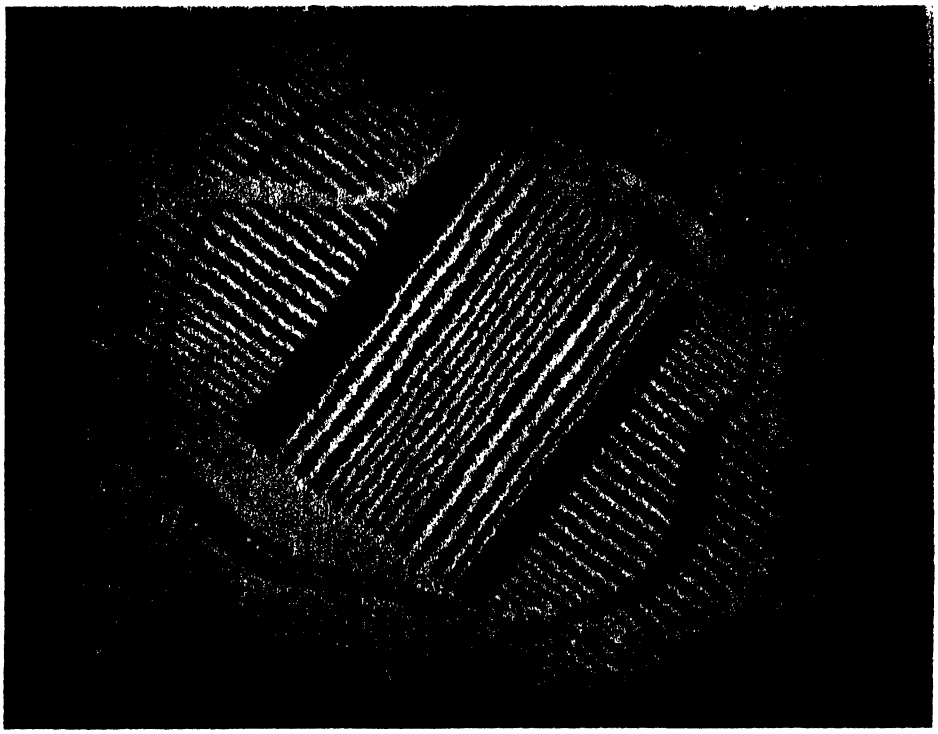
*FIG.* 494. *Torfyn rug hand woven in the Scottish lowlands.* *Designers and Makers: Scottish Folk Fabrics.*

While the all-over carpet of one colour is still very popular, small rugs, especially those of traditional patterns from Scotland and Ireland, are gaining in popularity, while the larger rugs of Marion Dorn have gone a long way to revive interest in the woven floor covering. (For their architectural use see also Figs. 21, 22, 27, 36, 37, 39, 41, 44, 60 and 93.)



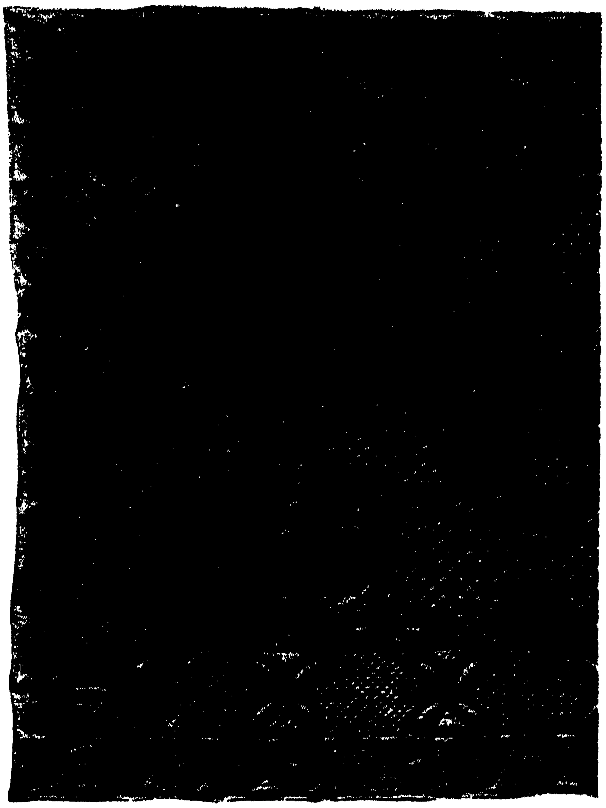
(*By courtesy of* Architectural Review)

*FIG.* 495. *Hand-tufted rug in shades of cream, dull yellow, gold and brown.*
*Designer: Marion Dorn.*
*Makers: Wilton Royal Carpet Co. Ltd.*



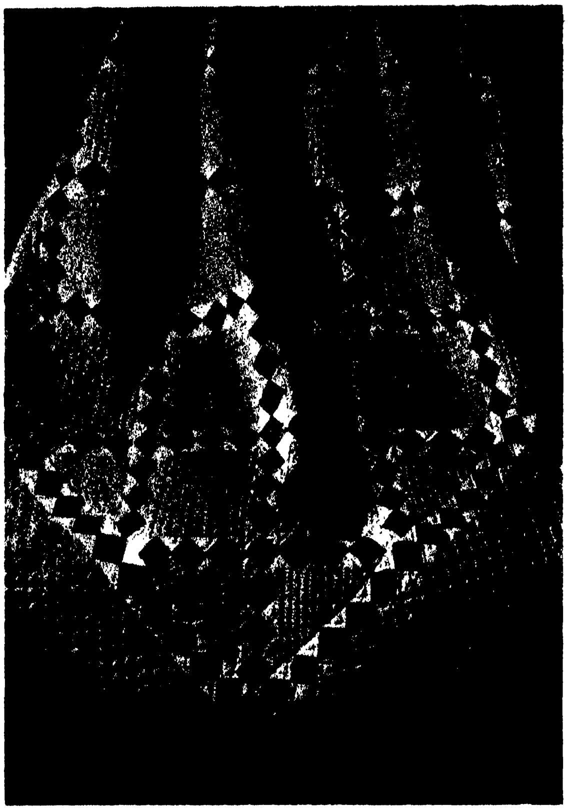
(*By courtesy of* Architectural Review)

*FIG.* 496. *Rug with cream ground, nigger brown lines, grey blue circles.*
*Designer: Marion Dorn.*
*Makers:*
*Wilton Royal Carpet Co. Ltd.*



(By courtesy of Rural Industries Bureau)

*FIG.* 497. *A quilt made in traditional manner by Welsh miners' wives for the Victoria and Albert Museum.* (*See also Fig.* 27.)



(By courtesy of Rural Industries Bureau)

*FIG.* 498. *A quilted and patchwork coverlet by miners' wives.*

*FIG.* 499. *Quilts in use at Claridge's Hotel.* *Architect: Oswald Milne.*

*FIG.* 500. *This shows the use of wallpaper to carry through a decorative treatment, the same horizontal motive as in furniture and upholstery. In the same manner the pattern of the rug links with the table.*

Both in surface and pattern wallpapers are at last showing improvement. Not only may they be had in washable surfaces, but designers are turning their attention to their light-reflecting and architectural possibilities.

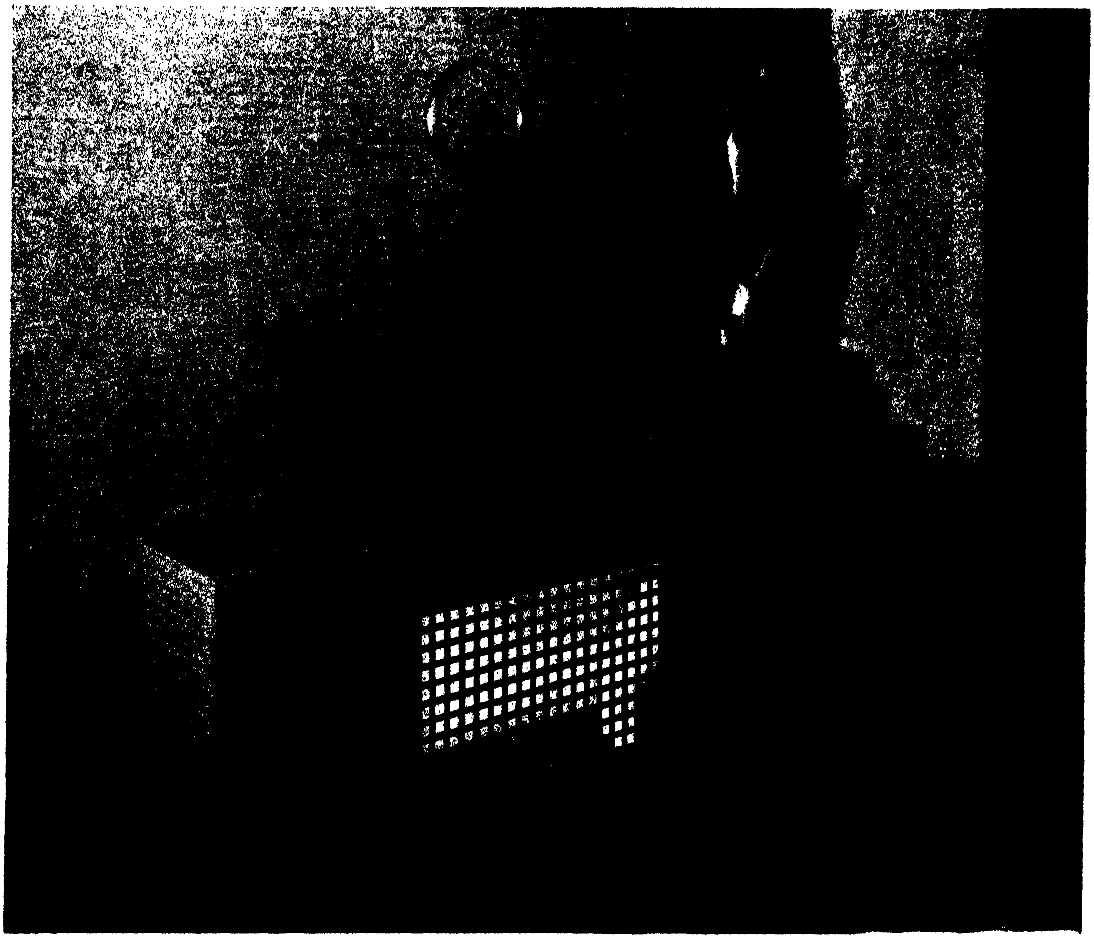


*FIG.* 501. *"Finella" wallpaper with "blind" pattern which reflects the light.*

*Designed specially by Raymond McGrath for Broadcasting House.*

*Makers:*

*A. Sanderson & Co. Ltd.*

*(By courtesy of the B.B.C.)*

*FIG.* 502. *Wallpaper in tints of warm yellow, buff and fawn, with embossed ceiling paper of cream tint.*
*Designers and Makers: A. Sanderson & Co. Ltd.*

*FIG.* 503. *Wallpaper in warm grey and shell pink.*
*Designers and Makers: A. Sanderson & Co. Ltd.*

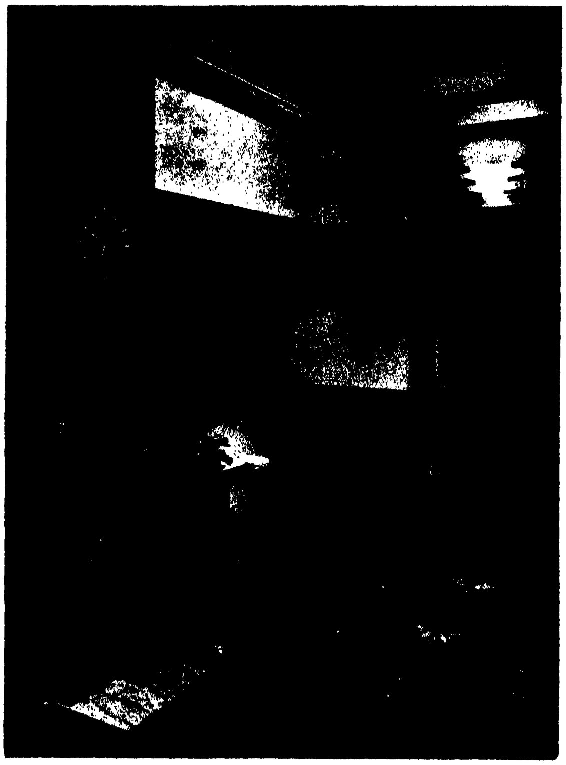


*FIG.* 504. ***Wall and ceiling treatment with bands of paper in bright stippled green and embossed silver.***
***Designers and Makers: A. Sanderson & Co. Ltd.***

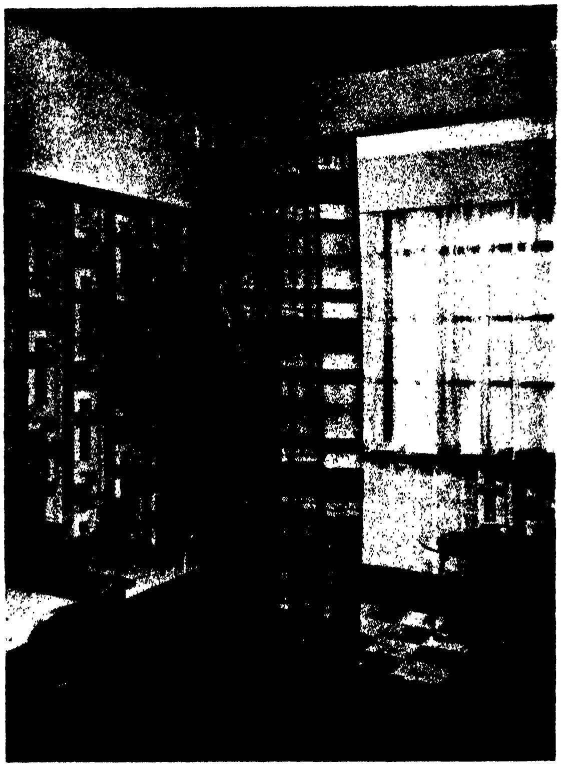


*FIG.* 505. ***Block printed wallpaper in tones of fawn with embossed ceiling paper in lighter tones. The curtain is a "Glamis" fabric.***
***Designers and Makers: A. Sanderson & Co. Ltd.***

*FIG.* 506. *Plywood used for cupboards and wall surfaces, the curved portion being tramway seat material.*
*Designer: Joan Souter-Robertson.*
*Craftsmen: Venesta Ltd.*

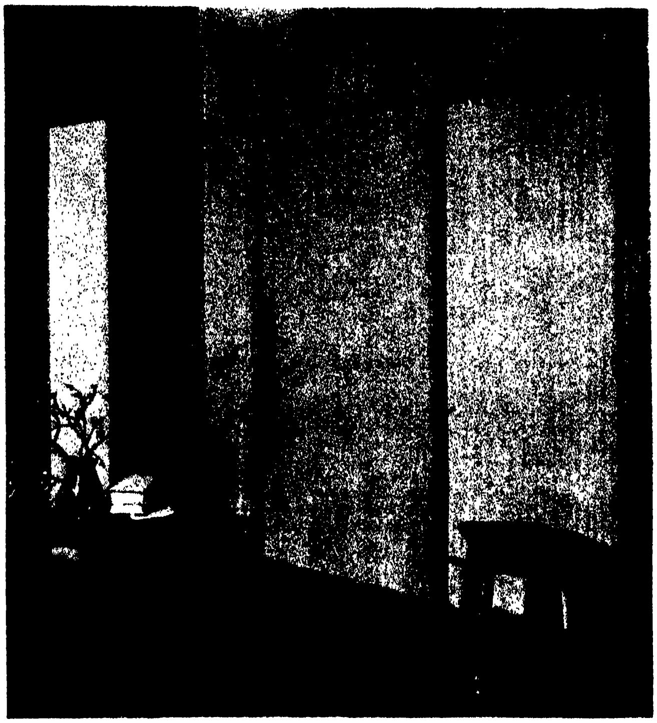
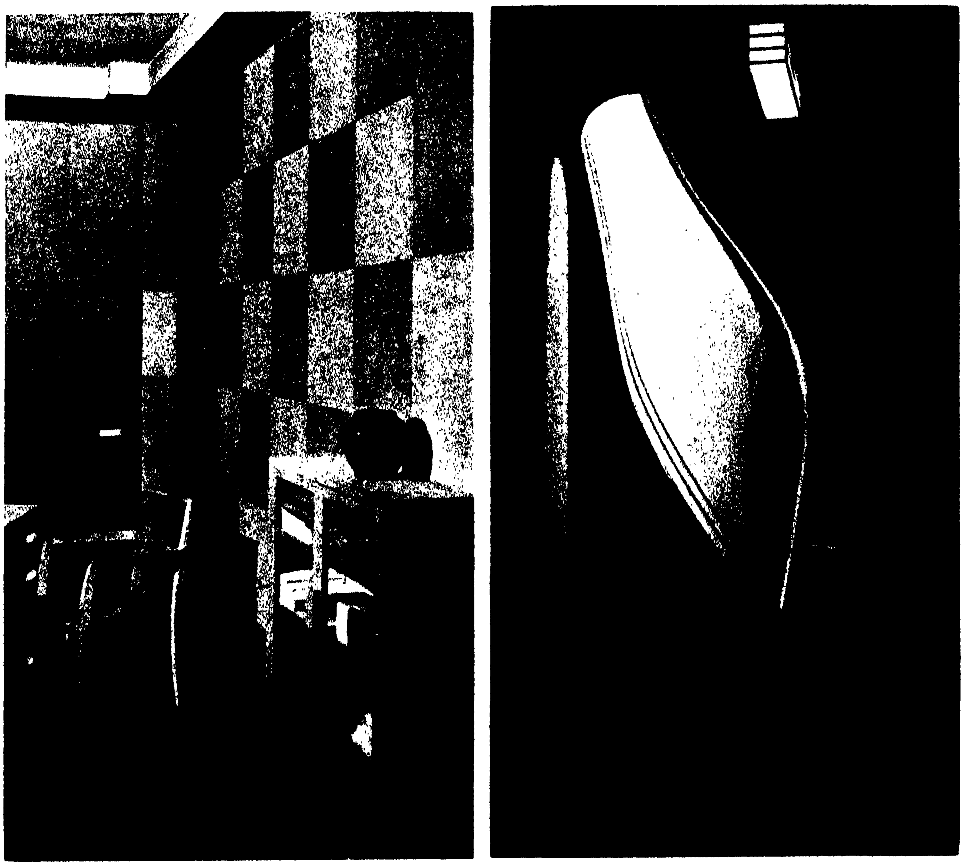


*FIG.* 507. *Partition made of Venesta oak plywood fitted into Crittall window sections. Door of standard plywood, flush type. Designed by technical staffs of Venesta Ltd. and Crittall Manufacturing Co.*

The flush surface and beautiful grains of plywood, its cleanliness either painted or waxed, its size and flexibility, have all given it an increasing popularity. Equally extensive is the use of acoustic and other pulp partition boards. (For detailed information see the "Architects' Journal" of 1st June, 1932, and Figs. 8, 13, 17 to 23, 31, 32, 38 and 39 of this book.)



*FIGS.* 508 *and* 509. *Two examples of the use of plywood in interior decoration. Note particularly the use of it for curved surfaces. The wood is "Specnot" Venesta birch.*
*Architect: Serge Chermayeff.*

(*By courtesy of* **Architectural Review**)

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